

# THE ATHENÆUM

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TUESDAY NEXT, January 17, at 8 o'clock, Prof. L. C. MIALI, D.Sc. F.R.S., Fullerton Professor of Zoology, R.I., FIRST OF SIX LECTURES on 'Adaptation and History in the Structure and Life of Animals.' One Guinea the Course.

THURSDAY, January 19, at 5 o'clock, Prof. CHURTON COLLINS, M.A., FIRST OF TWO LECTURES, I. 'The Religion of Shakespeare.' II. 'The Philosophy and Significance of "The Tempest."' Half-a-Guinea.

SATURDAY, January 21, at 3 o'clock, Prof. CHARLES OMAN, M.A., F.S.A., FIRST OF TWO LECTURES on 'Wat Tyler in London.' Half-a-Guinea.

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FRIDAY EVENING, January 20, at 9 o'clock, Prof. Sir JAMES DEWAR, M.A., LL.D., D.Sc. F.R.S., on 'New Low Temperature Phenomena.'

## UNIVERSITY of LONDON.

MARTIN WHITE BENEFACITION.

TWO LECTURES on 'THE JAPANESE SPIRIT' will be delivered by Mr. Y. OKAKURA, of the Imperial University, Tokyo, at the LONDON SCHOOL OF ECONOMICS, on TUESDAY, January 17, and FRIDAY, January 20, at 8 o'clock. The payment of the fee of admission may be obtained free on application to the SECRETARY, London School of Economics, Clare Market, W.C.

## UNIVERSITY of LONDON.

A COURSE OF NINE LECTURES on 'THE ASCOMYCETES, with SPECIAL REFERENCE TO THE ORIGIN OF THE ASCUS,' will be given by Mr. V. H. BLACKMAN, M.A., at UNIVERSITY COLLEGE, on WEDNESDAYS, at 5 P.M., beginning on JANUARY 13. The Lectures are free.

Tickets may be obtained on application to THE ACADEMIC REGISTRAR, University of London, South Kensington, S.W.

## BRITISH ARCHÆOLOGICAL ASSOCIATION,

22, Sackville Street, Piccadilly.—EVENING MEETING, JANUARY 18, 8 o'clock. The following Paper will be read:—Norman Art and Architecture in Sicily, by Rev. HENRY CART, M.A. GEO. PATRICK, A.R.S.A., Hon. Secretary.

## ROYAL HISTORICAL SOCIETY.

(Incorporated by Royal Charter.)

AN ORDINARY MEETING OF THE SOCIETY will be held on THURSDAY, January 19, at 5 P.M., in CLIFFORD'S INN HALL, Fleet Street, when the following Paper and Communication will be read and made:—

'The Development of the Inclosure Movement in England,' by Miss E. M. LEONARD, F.R.Hist.S.

'Hordens in Surrey,' by Mr. H. E. MALDEN, V.P. and Hon. Sec.

## THE FOLK-LORE SOCIETY.—THE TWENTY-

SEVENTH ANNUAL MEETING OF THE SOCIETY will be held at 22, ALBEMARLE STREET, PICCADILLY, on WEDNESDAY, January 18, at 8 P.M., when the President, Mr. W. H. D. ROUSE, will deliver an Address. Miss M. L. HODGSON will also exhibit some Necklaces, Powder Horns, Needle-boxes, and other Objects made and used by the Heuls. F. A. MILNE, Secretary.

11, Old Square, Lincoln's Inn, January 9, 1905.

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## CONTENTS.

MEMOIRS OF CHARLES I. . . . .	39
LETTERS OF HORACE WALPOLE . . . . .	40
THE CORRESPONDENCE OF ADMIRAL MARKHAM . . . . .	41
A SOLDIER'S SERVICE IN INDIA . . . . .	42
HISTORICAL REMAINS OF E. A. FREEMAN . . . . .	43
NEW NOVELS (Bray of Buckholt; The Prospector; David the Captain; Bible and Sword; Fortune's Casework; Pamela's Choice; Limanora) . . . . .	43-44
THEOLOGICAL BOOKS . . . . .	44
SHORT STORIES—TWO FRENCH NOVELS . . . . .	46
OUR LIBRARY TABLE (His Young Importance; American Familiar Verse; My Cookery Books; The Works of Motley; The Law of Copyright; Poems of 1848 and Earlier Days; Dictionary of Quotations in Prose; Black's Novels; Poets and Poetry of the Nineteenth Century; Mother Goose's Melody; Children's Wild Flowers; Chirp and Chatter; The Dream Garden; Swedish Fairy Tales; The Literary Year-Book and other Annuals; Two Reprints) . . . . .	47-49
LIST OF NEW BOOKS . . . . .	49
A WINTER SUNSET; CLASSICAL ASSOCIATION OF ENGLAND AND WALES; WHEN WAS JOHN KNOX BORN? THE HISTORY OF WYFORD; INCORPORATED ASSOCIATION OF ASSISTANT MASTERS . . . . .	49-50
LITERARY Gossip . . . . .	51
SCIENCE—THROUGH THE UNKNOWN PAMIES; MODERN SCIENCE AND THEORY; THE ANALYTICAL THEORY OF LIGHT; THE BECQUEREL RAYS AND THE PROPERTIES OF RADIUM; THE MATHEMATICAL THEORY OF ELECTRICITY AND MAGNETISM; SOCIETIES; MEETINGS NEXT WEEK; Gossip . . . . .	52-55
FINE ARTS—DILLON ON PORCELAIN; ART AND ARTISTS; THE WORK OF WATTS AT BURLINGTON HOUSE; Gossip . . . . .	55-58
MUSIC—BRITISH MUSIC; Gossip; PERFORMANCES NEXT WEEK . . . . .	58-59
DRAMA—THE STRATFORD TOWN SHAKESPEARE; THE SCARLET PINPERNEL; Gossip . . . . .	59-60

## LITERATURE

*Memoirs of the Martyr King.* Edited by Allen Fea. (Lane)

THIS sumptuously produced and handsomely illustrated volume supplies a detailed record of the closing years of the life of Charles I. It begins with the story of the king's escape from Oxford in disguise, when he crossed over Magdalen Bridge at three o'clock on the morning of April 27th, 1646, and continues down to the final scene, nearly three years later, on the scaffold at Whitehall.

The plan of the book is to give reproductions *in extenso* of the various memoirs or narratives of those who were in close attendance upon the king during the period under discussion. These include the narrative of Dr. Michael Hudson, his chaplain, and his companion on his flight from Oxford, which was originally printed in Peck's 'Desiderata Curiosa'; the short memoirs of Sir Thomas Herbert, usually known as 'Threnodia Carolina'; the conflicting treatises of Sir John Berkeley and John Ashburnham; and the three brief accounts of particular episodes by Major Huntington, Sir Henry Firebrace, and Col. Edward Cooke, which were made use of by Dugdale in his 'Brief Narrative of the Late Troubles.' Mr. Fea has shown much diligence in the useful work of editing these various accounts, and though the size and cost of this volume prohibit it from becoming a work of reference, in the ordinary acceptance of the term, its possession cannot fail to be an advantage to any student of the life and times of the Stuart dynasty.

The chief value of the volume will, however, undoubtedly lie, in the opinion of most of its purchasers, in the general beauty and finish of its cover, paper, typography, and illustrations, which unite to make it worthy of the subject of which it treats. The binding of brown leather, richly stamped in gold, with the royal arms, roses, thistles, and fleurs-de-lis, is a

reproduction of the covers of the Bible which Charles used upon the scaffold, and which he handed to Bishop Juxon. The illustrations may be divided into three classes. First in importance are the forty portraits, which are executed in the best method of photogravure reproduction. They have been chosen with much judgment, and include the Dresden Gallery painting of Charles I. by Sir Peter Lely, after Vandyck, as a frontispiece, the triple portrait by Vandyck at Windsor Castle, and a variety of contemporary miniatures; members of the royal family, such as Henrietta Maria and the Princess Elizabeth; some of the king's devoted friends, as Sir Thomas Herbert and Juxon; and also stern opponents, like Cromwell, Bradshaw, and Ireton. The second division consists of reproductions of a variety of extant relics, about thirty in number, a few of which have not previously been pictured. The last division includes a considerable variety of views of buildings where the king tarried or was detained during the closing scenes of his chequered career, as well as some copies of contemporary and other prints.

The larger portraits are exceptionally fine reproductions, but some of the photographs of extant old buildings are not very successful. For instance, the two small views of the present condition of Titchfield Place, Hampshire, where the king made a brief sojourn in November, 1647, are insignificant, and give no real idea of the "stately" appearance of the remains mentioned in the text. Of Holdenby House, Northamptonshire, a rather poor photographic view is given, without any intimation that it represents the residential portion of this once vast palace or house prior to 1884, when the late Viscount Clifden undertook a considerable amount of restoration. As that restoration included the bringing back to Holdenby from Northampton of a former entrance and other old parts, a photograph of the house in its present condition would have given a much better idea of its appearance during the protracted detention of the king as a prisoner of the Parliament. Moreover, there is at the British Museum an interesting sketch of the ruins in 1721, showing their great extent, as well as one of Buck's views in 1729; but neither of these is given. It is also somewhat of a surprise to find that none of the three rare engravings by Depuis of the set of three pictures painted by Peter Angelis, of Dunkirk, in this country between 1712 and 1728, is here reproduced. Their subjects, singularly suitable to such a volume as this, are: 'The King seized by Joyce at Holmby House,' 'The King's Escape from Hampton Court,' and 'The Trial of the King.' Other omissions might readily be named, which tend to show that the language of the introduction, claiming that "a complete pictorial record" has been supplied, is somewhat exaggerated.

Mr. Fea's work in this volume, apart from the important labour of selecting and collating the best text or manuscript of the different memoirs, is not very considerable. About fifty pages are occupied by a chronological record or diary of the events recorded in the diverse memoirs, the exact date being supplied in the margin of each paragraph. This is a useful idea, as dates are often

omitted, after a tiresome fashion, in the actual narratives; but a condensed sketch itinerary, without other comments or repetitions, would have proved more serviceable. An account of the personal relics of the latter years of Charles I. occupies a few more pages. The relics of this unfortunate king (particularly if doubtful or apocryphal instances are included) are so surprisingly numerous that those here described and figured are strictly confined to 1646-8, and "I have attempted," adds Mr. Fea, in awkward phraseology, "to discriminate between those which are well authenticated." The story of one of these "relics" we would fain hope is not authentic. A small representation is given of the chalice and cover-paten of Baldock, Herts. It is of a usual Elizabethan design, but here stated to be of 1629 date. It is asserted, on the authority of the parish register, that when Charles was being conducted by Joyce in June, 1647, from Royston to Hatfield, he passed through Baldock, and was met by the rector, at the entrance of the town, "in full canonicals, who with the words 'God bless your Majesty,' presented the Communion cup filled with wine for the king's refreshment," of which the king partook. It would have been more satisfactory if Mr. Fea had given the actual words of the entry in the register and the date at which the entry was made. It seems hard to believe that a loyalist rector would have put the chalice to such a use, nor does it seem likely that Charles would have given countenance to such irreverence.

Mr. Fea states in the introduction that he has

"attempted to describe the several buildings, many of which still exist, where the king was imprisoned or made a lodging, adding some little side-lights in regard to local traditions and so forth."

These attempts, however, except in one or two cases, are not particularly successful. For instance, he has very little to say of the above-mentioned Holdenby House, either in the text of the diary section or in footnotes. Charles's stay here was far more prolonged than at any other place save Carisbrook Castle, during the period under consideration. The very meagre account repeats the errors of others, and seems to show that the writer had not visited the place. It is stated that the fine Elizabethan chancel screen of Holdenby church, much mutilated and altered in 1868 during a "restoration," came from the chapel of the great house when it was demolished. If Mr. Fea had studied Thorp's plans of Holdenby House at the Soane Museum, he would have found that this was an impossibility. The measurements are all wrong, and the screen on the north side of the chapel opened on to a lobby and had no entrance through it. There is no doubt that the fine Renaissance screen of Holdenby church was part of the beautifying of the parish fabric accomplished by Thorp's workmen when Hatt-n's great house was being built. The arguments in favour of this are overwhelming. "An Elizabethan manorial pew," only a few fragments of which survived the 1868 restoration, is also said by Mr. Fea to have come from the chapel, which is another mistake. In



happier times, when Charles tarried at Holdenby with his queen, the Roman Catholic Mass was sung for the latter in the palace chapel; whilst the king doubtless attended the adjacent parish church, and sat, probably, in the state pew, long called by the old folk "the royal pew," at the east end of the north aisle, the old manorial seat being in the south aisle.

When Charles was at Holdenby, under Parliamentary sufferance, two ministers of the party in power were attached to the household, and preached alternately morning and afternoon in the chapel. The king naturally rejected their ministrations, and it has generally been stated that the Parliament refused to allow the king to see any divine who had not signed the Covenant, and, consequently, prohibited the attendance of all his chaplains. This suggestion is here supported both by Sir Thomas Herbert's memoirs and by the narrative of Major Huntington. Nor does Mr. Fea offer any qualification of this broad statement. But although the placing on the household staff, in the pay of the Parliament, of any episcopal chaplains was probably forbidden throughout his sojourn at Holdenby, it is pleasant to know that one, at all events, of Charles's royal chaplains was at this time permitted to visit him. A letter of John Otway, dated from Gray's Inn, April 28th, 1647, says:—

"My sister has been at Holmby with Dr. Cosin, where she stayed three dayes, in which time she had the happiness to kiss the king's hand, and then his Ma<sup>ty</sup> was pleas'd to afford her a gracious smile and strike upon the cheekes in token of special favour which (we must needs imagine) was matter of exceeding joye to Abigail."

Dr. Cosin (afterwards the well-known Bishop of Durham) was at that time the nominal Dean of Peterborough, and was one of the king's chaplains.

Another important house, curtly dismissed in six lines, where the king made a brief visit in November, 1647, was Titchfield Place, near the coast of Hampshire. It was formerly a Premonstratensian abbey of no little repute, where more than one of our kings tarried. At the Dissolution the Earl of Southampton changed the abbey into a great mansion. Mr. St. John Hope has recently treated of its architectural remains, which are of no small interest from both monastic and secular points of view. Titchfield Place, if any description was attempted, certainly deserves far better treatment than it has here received.

Although it is easy to note ways in which both letterpress and illustrations might be improved, the claim of the publisher, in a preliminary prospectus, that "On the whole 'Memoirs of the Martyr King' will be the most remarkable book on Charles the First ever issued," has been abundantly justified. Only three hundred and fifty copies have been printed for sale, and the value of such a book, which is hardly likely to be reprinted, is almost certain to rise.

*Letters of Horace Walpole.* Vols. IX.-XII. Edited by Mrs. Paget Toynbee. (Oxford, Clarendon Press.)

THE four new volumes of Mrs. Toynbee's comprehensive and definitive edition of

Walpole's letters occupy ten years, 1774-1783, leaving for the last four, to be issued in the spring, a space of thirteen years. The period thus covered opens with Walpole in his fifty-eighth year, which may be considered as his grand climacteric. He shows a tendency in these later volumes to regard himself as an old man, which he certainly was not; but, knowing our hero well, we may perhaps be justified in regarding this as a little affectation. He poses in the expectation of contradiction, and in any case he holds so high a place in his own esteem that he can afford to proffer his case as one for sympathy. For there is no decline of his intellectual or imaginative powers; here he shows as excellent a wit, as perfect a style, as deft a grace as ever. He could turn a compliment with more neatness than any of a younger generation, and he displays an increasing tenderness for the old. Walpole, we must conceive, was never greatly affected by mere beauty. He admired a pretty woman, but could criticize her. He looked for more than physical charm, and found it in his correspondents, several of whom were his senior in years. He is faithful to his friend the Countess of Upper Ossory, to whom a large number of the letters in these volumes are penned, and he is almost at his best in making an epistolary leg before her. His true attitude of mind at this time is probably best expressed by a passage in one of his letters to Sir Horace Mann, that tried and proven friend, to whom he poured forth for over forty years the secrets of public and private life. "Two old persons that you remember are dead," he writes at sixty,

"Sir Thomas Robinson and Lady Shadwell; she lived to ninety-six. The Duke of Norfolk, but two years younger, is recovered from a dangerous illness. Lady Chesterfield has had a stroke of palsy, but may linger some time longer. In short, my dear Sir, you and I can only talk in common of a few Methusalems, cock and hen; for as to the travelling boys that you get acquainted with *en passant*, I do not. I have done with the world, except parting with it in form; and chiefly pass my time with a few acquaintances or alone at Strawberry Hill, where I never want amusement. My old age is as agreeable as I desire it: oppressed with no misfortunes, disappointments, or infirmities,—for I am determined to consider the gout as a remedy that only makes my liberty more welcome; with a fortune as ample as I wish for pleasing myself, or for doing some kindnesses; indifferent to pleasures that would be ridiculous, and encumbered with no glory or vanity that would impose restraint or reserve on me. I enjoy the remnant with cheerfulness, and think I shall lay it down with no more regret than what must attend parting with what is not disagreeable. I am exceedingly thankful for the happiness of my lot, and own it has been far greater than I should have dared to ask."

There is the truth without affectations. The man lived a happy life, and was aware of it. He grows more placid as he progresses, more of a spectator; but he was always a philosopher. Perhaps his comments lose a little of their youthful sharpness; he mellows, and one is sure proved a delightful old fellow. But that is not yet. We have not yet come to sainted Hannah and to the pretty Miss Berrys. One of his friends at this time was Madame du Deffand, with whom he corresponded in French. For some reason he was anxious

that his letters to her should be destroyed, and his earlier letters actually were burnt by Madame du Deffand. Mrs. Paget Toynbee has managed to secure seven letters from the later correspondence, which are printed for the first time. The lady died in 1780, at the age of eighty-four, and was lamented with every mark of sincerity by her friend, who was twenty years younger. In inquiring after her during her last illness he writes:—

"I can scarce bear to name it, but should the worst happen, I beg, my dear Sir, that you will get from M. Wiat all my letters, and keep them till you come. After much entreaty, my dear friend did, I believe, burn many, but some, I fear, she kept. As they all went by the post, and I know were thoroughly inspected, I should not care who saw them except a bookseller, and thence everybody. My bad French ought to be their security even against that chance, but you cannot wonder that I do not desire to run even that, especially as a power of exposing me to ridicule would compensate for the badness of the language."

It was, then, because he deemed his French not wholly perfect that he was so feverishly anxious to obtain his letters back, and he could think of this when his old friend lay on her death-bed. It was characteristic of his amiable, self-centred, superficial, and wholly charming personality. He received all Madame du Deffand's MSS., and his letters to her were destroyed after his death by the Miss Berrys. It is interesting in this connexion to remember that we are to receive presently from Mrs. Toynbee's hands the correspondence of Madame du Deffand. The faithful Cole, to whom occasional letters were doled out over a vast space of years, lying wholly out of Walpole's worldly sphere, blundered, on a rumour, into congratulating him at sixty-four on his marriage to a beautiful young lady, and one can see Walpole's little contemptuous, tolerant smile as he wrote:—

"MY GOOD SIR,—You forget that I have a cousin, eldest son of Lord Walpole, and of a marriageable age, who has the same Christian name as I. The Miss Churchill he has married is my niece, second daughter of my sister, Lady Mary Churchill, so that if I were in my dotage I must have looked out for another bride—in short, I hope you will have no occasion to wish me joy of any egregious folly."

Walpole was strongly attached to Mrs. Damer, who was the daughter of his old friend General Conway, and one volume is prefaced with a portrait of himself in her company, after Angelica Kauffmann. It is not a convincing portrait of Walpole, who resembles therein a Puritan, and might well have written 'The Pilgrim's Progress.' But Mrs. Damer suggests her "solid understanding." There is, however, no accounting for portraits. One of the pleasant features of this edition is the large number of portraits of Walpole himself at various ages. There is nothing comparable between Angelica Kauffmann's idea of him and Lawrence's, which forms the frontispiece to the twelfth volume. There is in the latter, which is, perhaps, the most interesting portrait of Walpole, a haunting suggestion of R. L. Stevenson. The picture of the famous Perdita, here given after Gainsborough, presents no point of resemblance to the picture of the frivolous lady by Englehart. Altogether, these volumes contain

nearly nine hundred letters, addressed to a number of correspondents, but chiefly to Sir Horace Mann, the Countess of Upper Ossory, and the Rev. William Mason. Mason was one of those various correspondents who were subsequently separated from their distinguished friend by a quarrel. With the exception of the Du Deffand letters, the additions in this section of the correspondence are not considerable. But the value of Mrs. Toynbee's work, as we have pointed out before, does not lie in fresh discoveries so much as in the patient devotion with which she has sifted and sorted the whole correspondence. The notes, once more, are unobtrusive, and admirable in clarity and conciseness, and, as editing goes, this collection of letters could not be bettered. We are promised in the last volume an index, and we have no doubt that will do equal credit to the editor. It is the one thing wanting on the way to make the work perfect. Once more we regret that the letters in Lord Ilchester's possession were not at Mrs. Toynbee's disposal.

*Selections from the Correspondence of Admiral John Markham during the Years 1801-4 and 1806-7. Edited by Sir Clements Markham, K.C.B. (Navy Records Society.)*

AMID the multifarious anxieties in connexion with the recent Antarctic Expedition which fell on the shoulders of the President of the Royal Geographical Society, Sir Clements Markham has found time and energy to edit for the Navy Records Society the correspondence of his grand-uncle Admiral John Markham, whose biography he published some years since under the title of 'A Naval Career during the Old War.' Admiral Markham never attained high distinction, and has no place in history, but in the navy he was known as a man of iron nerves, strong will, and excellent judgment. In 1800 he was captain of the Centaur when Lord St. Vincent commanded the fleet off Brest, and won the esteem and confidence of his exacting superior, who in the next year, when he was appointed First Lord of the Admiralty, chose Markham as his colleague not only in the routine of administration, but also in the measures of reform on which he was determined to insist. St. Vincent's bad health and that of his wife compelled him to be frequently at his country house, and Markham acted as his deputy, keeping up a very close correspondence with his chief, from whom he received notes nearly every day on every conceivable point of administration or detail. St. Vincent, and Markham with him, went out of office in May, 1804, when Addington resigned the Premiership; but under the Ministry of "All the Talents" Markham again became First Sea Lord, while his old chief commanded the fleet off Brest. The correspondence continued, but gives the impression that St. Vincent could not always realize that he was no longer head of the Admiralty, and that, for the time, Markham was his superior. However, there does not seem to have been any friction, and throughout St. Vincent's criticisms on current events and on the men of the day are exceedingly free and caustic, though it is sometimes difficult to understand whether they are his real opinions or were

written under some momentary pique. He wrote, for instance, on November 3rd, 1803:

"You have determined wisely to reinforce the Ferrol and Irish squadrons, and the latter should have a flag officer to direct it. I hope Sir Robert Calder will have more confidence than when he served with me; his dread of approaching the shore at that time was truly ridiculous, and I was under the necessity of instructing the master not to pay the smallest regard to his influence when called upon to give an opinion."

Now Calder had been with him as "captain of the fleet" during his command in the Mediterranean and in the battle where he won his peerage, and it is difficult to see how he could give his confidence to a man so ridiculously nervous as is here described. On the other hand, there is a well-known anecdote told by Tucker—which may perhaps have more truth in it than has been generally supposed—that when, after the battle, Calder spoke of Nelson's action as "an unauthorized departure from the prescribed mode of attack," Jervis replied, "It certainly was so; and if ever you commit such a breach of your orders, I will forgive you also." This was written, and may have been invented, long after the battle off Cape Finisterre; but there is no doubt about the letter we have just quoted.

Here is another uncomplimentary opinion of a contemporary, written from off Brest in 1806, which we quote rather as paving the way to a question:—

"For God's sake put Lord Howick upon his guard against the artful and presumptuous proceedings of Tom Wolley, who thinks he sees his way to the top of the navy office, or some other important situation. He is the meanest thief in the whole profession, abounding as it still does with Cape Bar men."

What are Cape Bar men? Clearly rascals of a peculiarly low type; but what? The point seems to have escaped the editor, or surely there ought to have been a note.

Here, too, is an important mention of sub-lieutenants, a class of officers introduced at this time specially for service in the gun-brigs. At first it seemed as if the promotion might prove a stepping-stone for a mate or midshipman; but it completely failed, and the idea was very properly given up:—

"If Lord Howick does not get rid of this vile institution of sub-lieutenants, all the youth of the service will be contaminated. The commanders of gun-brigs lord it over them, and they are soon driven out of his mess and mixed with the warrant officers, by which means they soon become professed drunkards. George Grey gave me a dreadful account of those in the North Sea, but they appear to be worse to the westward."

Many will probably find the most interesting letters in the volume those from Lord Keith while commanding in the Downs, 1803-4, the time when the public was very nervous about Bonaparte's threat of invasion. The Navy Records Society has already issued two volumes detailing the counter-measures adopted by Cornwallis off Brest, and here, on a smaller but fairly sufficient scale, we have an outline of the preparations in the Narrow Sea. Keith was far from being an optimist, but he could take a calm professional view of the situation, and wrote on October 11th, 1803:—

"Flushing, I think, I can watch with cruising ships. Ostend to Dunkirk is difficult, the sea

is narrow and dangerous in long nights. I have the York off Beachy to quiet minds. By the way, I see a riot stirring up at Edinburgh by the judges, &c., about the defenceless state of the coast; the fact is, all the law is in the interest of Lord Melville, and, of course, not well inclined to the present government, but the answer is plain. Where is the expedition to come from? The Texel has a force before it, the Elbe and Weser the same, besides the ice will soon render those preparations nugatory. It is certainly to be wished that all the coast was in safety, but that is not in nature."

One great evil that he had to contend against was the number of smugglers who came pretending to be bearers of intelligence, but were shrewdly suspected of carrying intelligence to the enemy. There was no trusting them and no clear case against them. He had also frequently to complain of the carelessness and ignorance of his officers; and, indeed, though there were at the time many who carried the art of seamanship to a pitch of perfection, there were many strangely ignorant. Keith was especially troubled by their ignorance of navigation and pilotage:—

"What you observe of officers not studying pilotage and failing to provide books and maps is too much the case. Master, carry me *here* or *there*—this used not to be the case, so that I can hardly get them to go from the Downs to Spithead without a pilot."

By November he thought the French were really meditating a start. "Look well to the French ships," he wrote, "and Augereau's army for Ireland"—all which Cornwallis had well in hand. A few days later he wrote:—

"I am really of opinion the Ferrol squadron has some communication with Augereau's army at Bayonne, and may come on the west of Ireland or up the Channel as you glance at, so covering a descent as they passed up the Channel. Too much precaution cannot be used, it is the safe side to err on. I do not think they will stop at Cancale, it is too open and come-at-able unless the Brest fleet was with them."

All along the French coast his frigates were constantly patrolling, and from their captains he received frequent reports. Here is an extract from one, sent by Capt. Owen of the *Immortalité* on December 26th:—

"It never was my opinion that anything more was intended on the side of Boulogne than a feint to draw a large military force to this part of the country, whilst the attempt is made elsewhere. Nor does the accumulation of vessels at Boulogne at all alter my opinion. Nevertheless, as the number of those vessels is now considerable, and the distance short, it is necessary to watch them closely whenever they can move."

It is especially interesting at the present time to see that in 1804 the Admiralty was already contemplating a naval establishment in the Forth, and—from the personal point of view—to note that the canny Scot was convinced that a piece of his own property, Long Annet, would be found "the best—I may say the only proper situation for it." By January he had arrived at the conclusion that there was more pretence than reality in the threats of invasion, and he wrote on the 16th:—

"Bonaparte begins to discover he hath to do with an element he little understands; at the same time he is compelled to do something, or at least to talk of it. He may cripple our ships, the cure for which is a succession of them, and I am glad to see you are advertising for gun-



vessels (could not they be spar-decked?), which are of an easy draught of water and strong."

Through all his letters at this time runs a continued expression of annoyance with Sir Sidney Smith, a man whose genius was often obscured by his exaggerated vanity, and who, with his father, his brothers, and his follower—Commander Wright—succeeded in making Keith hate them to the point of loathing. Wright's tragic death and the mystery that seemed to envelope it are perhaps answerable for the popular idea that he was an officer of great promise, and that his death was an incalculable loss to the navy. He was no doubt an able man and an accomplished linguist, but neither sailor nor officer, and Keith had a very strong opinion of his impudence and the futility of his pretensions. Not the least striking feature of these letters is the confidential estimate of the characters of men of the day. They may be right, they may be wrong—sometimes, at least, written in a fit of petulance or spleen—but often they ring true, though a cautious biographer might not accept them. Here is one such from Keith:—

"As to Captain Cochrane [afterwards Sir Alexander], you will find what I wrote from Egypt, that he is a crackheaded, unsafe man, and was one with others who endeavoured to stir up dissensions in the fleet; and I am sorry to find his nephew [Lord Cochrane] is falling into the same error—wrongheaded, violent, and proud."

There is no doubt that Lord Cochrane was a brilliant partisan leader, but certainly so far wrongheaded as to quarrel with and insult every superior that the chance of the service put over him. Up to 1805 and the months or years immediately following, ships' logs were dated in what was then called nautical time, by which the day began at the previous noon, twelve hours too soon. This was altered by Admiralty order in the summer of 1805, but no sudden change was made, and for the most part the new reckoning came into force only when a ship was newly commissioned. When Admiral Murray was fitting out in the *Polyphemus* in November, 1806, his attention was called to this, and his letter on the subject, and on logs generally, is most interesting as showing that senior officers were beginning to think that such records ought to be so kept as to be really valuable:—

"The manner of keeping the ship's log at present is very different from what it used to be. The master says he had a verbal order from Captain Redman to keep it so, and I find by Baynton, given me on his arrival, it is the same. It will puzzle the astronomical gentlemen, for it is now kept according to the calendar day, beginning from twelve at night.....I suppose there must have been some order for it from the Admiralty, or they could not have altered it? Do tell me, and what the intention is by so altering it. I have desired Captain Heywood to have the ship's log ruled, so as to express more than ships' logs do in common, for I think every information should be put in the log. I don't know whether or no I shall not have inserted the rise and fall of my marine barometer or thermometer. A ship's log cannot be too full of information, and as Captain Heywood has a turn for these things he will correct it."

Admiral Murray's letters are mostly about the disaster at Monte Video, the

detailed story of which might very well be pieced out from them; and for the rest, all Markham's correspondents, men in positions of trust and confidence, write with a knowledge of their facts and a freedom from restraint which make the volume one of the most interesting yet issued by the Navy Records Society.

#### *My Service in the Indian Army—and After.* By General Sir J. Luther Vaughan, K.C.B. (Constable & Co.)

THE recent renumbering and naming of the regiments of the Indian army, and the appointment to them of honorary colonels, of whom Sir Luther Vaughan is one, may have suggested to him the desirability of compiling a record of his services, and dedicating it to the officers of the 58th Vaughan's Rifles (Frontier Force). For though the first part of his service was passed in a regular Bengal Infantry regiment, his name is known chiefly from his connexion with the Punjab Irregular Force, commonly called "The Piffers," from the initial letters of their title. He joined the Force in 1850, and about a year after was appointed Commandant of the 5th Punjab Infantry, which post he held till he left the Force on promotion in 1869. During that time his regiment was considered one of the best of the Frontier Force, and with its leader took part in many expeditions. In 1868 he was selected to command the 2nd Brigade of the Hazara Field Force, then assembled to punish certain tribes of the Black Mountain for misconduct spread over a considerable period, which culminated in an attack on the police-station at Oghi, in the Agror Valley. Warned by experience gained five years before at Ambela, the Indian Government sent out a strong force, which made tribal resistance hopeless; therefore there was little fighting, and that was for the most part confined to the 1st Brigade. Sir Luther Vaughan, in describing events, remarks that after the first two days the campaign resolved itself into a military-topographical promenade,

"full of interest and instruction, and took us through a large tract of absolutely unknown country, to the great delight of the professional surveyors and map-makers who accompanied us. The Muchaie peak, supposed to be the highest of the whole range, was reckoned by the surveyors to be upwards of 9 000 feet. The view from it was magnificent. Many of the features so familiar to us in the Umbeyla campaign of five years before were recognizable from Muchaie. The Mahabun mountain, on a northern spur of which stood Mulkah, destroyed for us by our late enemies the men of Bonair in 1863, seemed from Muchaie almost within a stone's throw. The lofty Gurroo mountain, on which I had bivouacked for three weeks in 1863, towered farther to the west, and marked the position of our camp on the crest of the Umbeyla Pass. The conical hill and the Crag picket could be clearly made out, and, less distinctly, our glasses showed us the fort of Murdan, recalling to my mind the days of the Mutiny and the pursuit of the mutinous 55th."

The description is fairly accurate of the view to the north-west, the direction to which the writer naturally turned; but the panorama is in every direction marvellous. Towards the west and north on a clear day, but specially near sunset, the snows of

distant Kafiristan and Hindu Kush could be made out, glowing in pink at the close of day. North and east, as far as the eye could reach, range after range of hills was seen; those near, being lower and looked down on, closely resembled successive great waves of the sea. Eastward lay Kashmir, whence a spur from the distant Nanga Parbat met the outer slopes of the Black Mountain, and the wonderfully picturesque hills of Elahi, Nandihar, and the Tikri Valley came into view. The Hazara district was nearly due south, and the hills about the road from Abbottabad to Murree could be distinguished. Altogether it is a prospect difficult to surpass in extent or in grandeur.

Early in 1869 Col. Vaughan was promoted to the post of Brigadier-General commanding the Gwalior district, and this step, which looked like the recognition of previous good service and the assurance of better things to come, proved to be the beginning of the end of his military career. For like many other men he was promoted too quickly. Instead of enjoying a tenure of office for five years, with the opportunity of saving money, within a year or thereabout he became major-general, and had to vacate his appointment. The prospects, too, of employment in the higher grade were small, and though he did not immediately retire, his career as a soldier was closed. Before leaving this part of the story it should be recorded that in 1855 the author devoted some of his leave to service with a Turkish contingent, thereby extending his experience and seeing parts of the world always of great, but then of special interest.

On return to England as an unemployed major-general, he lamented relegation "to the insipidity of English domestic life," a phrase for which he has apparently been taken to task, and which he recants. Still, some complaint is natural:—

"For many years I had been a big man in my own small sphere, and an object of respect to those by whom I was surrounded.....In England I was nobody."

And income did not permit of expensive distraction. Consequently he tried to get employment, and was more successful than many other men similarly situated. First, he got the place of superintendent of the southern division of the London and North-Western Railway, which he held for four years till 1878. Next, on the outbreak of the second Afghan war, he applied for and got the post of *Times* correspondent, as such revisiting old scenes, and seeing new ones in Afghanistan and Persia. On his way home in 1881 he was sent to South Africa to accompany Sir F. Roberts, but arrived to find that that officer had come and gone, in consequence of the unfortunate convention which followed the defeat at Majuba. After seeing a good deal of the country, General Vaughan returned home

"in time to be present in the House when the Transvaal debate took place in the latter days of July. The result, in the then state of political parties, was, of course, a foregone conclusion. The events of the war and the way in which it had been brought to a conclusion were alike mortifying to all Englishmen, except the small minority who put the success of their political party before all consideration of their country's honour and welfare."



General Vaughan's work as special correspondent is by no means the least successful in his varied career, as is testified by the extracts from his communications published as appendixes, and by the expressed commendation of Mr. Macdonald of *The Times*.

The volume, which is attractively presented, will be read with keen attention by the author's many old friends, and by all who are interested in the history of the North-Western frontier of the Punjab.

*Western Europe in the Fifth Century: an Aftermath.* By E. A. Freeman. (Macmillan & Co.)

*Western Europe in the Eighth Century: an Aftermath.* (Same author and publishers.)

A MELANCHOLY interest is attached to these two volumes of lectures. Prof. York Powell had undertaken to see them through the press, but he did not live to accomplish the work. The couple of hundred pages which were revised by him bear witness to his multifarious occupations and his ill-health. It is to be regretted that Mr. Scott Holmes, who completed the editorial task, did not revise the revision, and remove the misprints which disfigure this portion of the first volume. What would a guileless reader make of the following passage?

"It was the Goth who was called, in the forefront of all the nations of Western Europe, to bear the assault of the Saracens, to bridge over the time when the strife was between the older and the newer life of Europe, between the elder power of Rome and the younger power of the Turk, and the time when both had to strive against wholly alien foes from Africa and Asia."

What would the shade of Freeman say to this displacement of his beloved Teuton by the unspeakable Turk? A certain footnote on p. 25 might lead the unwary to imagine that it was the Emperor Tacitus who moved from Rome to Capri.

We welcome these volumes, for, though some important parts of them have already appeared in *The English Historical Review*, there is a great deal of new and valuable matter. The tyrants and barbarian invaders of Gaul in the reign of Honorius, the West-Gothic and Burgundian settlements, the careers of Boniface and Aetius, are treated in detailed narrative, with a minute critical discussion of the sources. The errors which have distorted the true relations of the two generals are shown up convincingly. As to the story that Boniface invited the Vandals into Africa, which most modern critics reject, Freeman admits that it is possible, but not more than possible. In contemporary writers there is no direct reference to it; there is only a vague sentence in Prosper's 'Chronicle'; and we have to wait a century for Procopius to give us a full story.

Freeman has occasion to refer to the title "Rex Romanorum," which Gregory of Tours bestows on Syagrius, the last Roman ruler in Gaul. He contemplates, though doubtfully, the idea that it was used formally by Syagrius himself and his Romans. This surely is inconceivable. For himself and the Roman provincials whom he governed Syagrius cannot have been more than a *dux* or a *comes*. It is clear

that "King of the Romans" can only have been his designation in the mouths of the Franks, who saw him ruling as independently as one of their own kings; and that Gregory derived the title from a Frankish source. Hence there is no ground for the guess that "Syagrius, king or tyrant, was disowned by the Augustus at New Rome, to whom his kingly style would certainly not be pleasing." But we can cordially endorse the words which follow:—

"One thing at least is certain; at Soissons, as at Salona, the year 476 A.D., the year so dear to the compiler and the crammer, the year so really memorable at Rome and at Ravenna, was a year of no special moment."

From the fifth we pass to the eighth century, and are plunged into the midst of the difficult story of the first Karlings, where we have to depend so much on the uncertain guidance of the 'Liber Pontificalis.' In the study of the change of dynasty in Gaul, the intervention of the Frankish rulers in Italy, and the intricate questions connected with that intervention, Freeman's work is equal to his best. He discusses at length the significance of Pope Gregory's appeal and offer of the consulship to Charles Martel:—

"One might at first be tempted to ask why the orthodox king of the Lombards was not welcomed as a deliverer from the heretical Emperor, and why the not more orthodox Prince of the Franks was called in against him. Doubtless because, if the Lombard king had got possession of Rome, he would have been a real master of Rome. He might have made the city his royal seat; he might have ruled it from Pavia or Ravenna; in any case, he would have really ruled it. But a consul coming out of Gaul or Germany to help St. Peter to his rights might likely enough do what his son actually did; he might wage a campaign of deliverance and then go home again. Charles might be Mayor where there was no King. Consul where there was no Emperor. Gregory doubtless hoped that he would himself be, in St. Peter's name, something that he was not as yet, in a city and duchy where, if there was neither King nor Emperor, neither was there practically any Consul."

The question of the so-called Donation of Pippin to the Roman See is not only discussed in a lecture, but also forms the subject of a long appendix, in which the various views of German critics are examined. Freeman's treatment is marked by characteristic clearness and common sense. He holds that Pippin made a promise to the Pope at Ponthion; that this promise was renewed at Quierzy; that there is no evidence that this promise on either occasion took the shape of a written grant; and that it could only have been conditional—namely, on Pippin's success. It was not till after the first defeat of Aistulf that the king "put his hand to something in writing which could be spoken of as a gift to the see of Rome." But the point on which Freeman is most anxious to insist all through these transactions is the place held by the Empire and the Emperor in the eyes of all the parties concerned. Most writers, in treating the Italian and Frankish history of these years, are apt to forget the Empire altogether. Freeman makes it very probable that the Patriciate was conferred on Pippin by imperial authority. The Pope was still, and for many years to come, con-

fessedly the subject of the Emperor; to Pippin the Empire was a friendly power; and no one but the Emperor had any power to create a Patricius.

It is to be remembered in reading these lectures that they were all written more than twelve years ago, and therefore in some respects they are not abreast of modern information, for better editions of many of the texts which the writer criticizes have appeared since. We notice that he still laboured under the old misapprehension that Tiro was not part of the name of Prosper, the Aquitanian annalist.

## NEW NOVELS.

*Bray of Buckholt.* By Edmund White. (Blackwood & Sons.)

It is a strange household to which Mr. White introduces us in this story of farm life. Deserted by her husband, who has proved to be unstable as water, Mrs. Bray has been the mistress of Buckholt Farm for ten years. Anthony Bray, bankrupt in health and fortune, suddenly returns from America, and takes over the management of the farm. Unable to regain his wife's affection, he turns for sympathy to Margery Hartwell, an attractive and simple girl in her employment, for whom eventually he acquires a strong passion. Meanwhile, Mrs. Bray, having grown accustomed to lean upon her trusty steward in all her affairs, learns to look upon him tenderly. A picturesque figure is this Derrick Venwood, and the most striking and interesting character in the book—strong in will and limb, full of delight in the simplest of his tasks, dimly conscious of the poetry in the common things of country life. All the rough places in these people's lives are made smooth by the timely death of Anthony Bray, who, witnessing a love scene between Margery and his sailor son, rushes away in a fit of jealousy, and is drowned. The story, though not very convincing, is powerfully told. Some of the situations have great dramatic force, and Mr. White has succeeded in getting the atmosphere of farm life into the book. Its chief defect is that much of the talk is unreal. Mrs. Bray speaks of human existence as "this close-packed fellowship, where each is born into bonds which coil about his limbs and heart to the end of life." We think that even Mr. White would be astonished if a farmer's wife were to speak to him in this fashion.

*The Prospector.* By Ralph Connor. (Hodder & Stoughton.)

THE author of this tale has already achieved a considerable reputation, which the present book will do nothing to injure. What readers really appreciate in Mr. Connor's writings is muscular Christianity. The phrase takes one back a good many years, perhaps, but the taste is undying in England. It is the antithesis of mysticism in religion, and therefore, perhaps, makes no strong appeal to the Latin peoples. But it touches the essence of the English character. From cover to cover physical strength is glorified; but it is the physical strength of teachers and preachers, of earnest, deadly earnest, muscular Christians. It follows the career

of one young man from the university in Toronto, through his work as a minister in the wilds, with, of course, a love interest added. Literary merit has nothing to do with the author's success. His English is fairly sound, and that is as much as may be said for the writing. There is a long chapter devoted to a university football match. This is a fleshly revel. It is an astonishing picture of savagery, and reminds one of a Spanish story of a bullfight; for the writer's sympathies are evidently deeply involved. Girls among the spectators are excited to frenzy, and shout aloud that their favourites among the players look beautiful, when their faces and heads are streaming with blood. A man's leg is broken. Then the girls groan: "Oh, isn't it horrible?" But their frenzy almost immediately returns. According to this author, Canadian football is a fearful business, in which men glory in kicking and tearing each other's face, while bloodshed appears to be an essential feature.

*David the Captain.* By Arthur S. Way. (Macmillan & Co.)

THE text of this novel—which, however, is not in the least of the preaching order, and contains nothing that Lamb would have described as "sermoni propria," or things proper to a sermon—will be found in 1 Samuel xvi. 14 to xviii. 27. The brief account of David's career, from the time of his anointing by Samuel to his marriage with Michal, is here expanded into a narrative of between four and five hundred pages, not altogether to its advantage. It would appear that the author's main object is to impress upon us what a brilliant strategist and general the shepherd boy was; at any rate, there is a great deal of fighting described in detail, and we are called upon to admire the tactics no less than the physical prowess of the hero, to an extent that somewhat strains our credulity. Yet some of the war passages are well enough done; and, indeed, the merit of the book, from the purely literary point of view, is considerable. But the characterization is conventional and lifeless, and we find it impossible to take any warm interest in the story. Mr. Way has, we think, been ill advised in his choice of a subject, and might, with a happier theme and a less remote environment, produce a much more readable romance.

*Bible and Sword.* By P. Hay Hunter. (Hodder & Stoughton.)

A READING of this volume inevitably suggests comparisons with 'Old Mortality.' For 'Bible and Sword' is a story of the Cameronians set in the days of the Scottish Covenanters and "bonnie Dundee." It is a bold thing for a writer to tread thus in the footsteps of the great; but Mr. Hunter may honestly claim the justification of success. He does not, of course, handle with so firm a grip as Scott the conflicting tastes and interests of the Covenanters and Royalists; but, on the other hand, he shows nothing of Scott's bias. To those who know all the intimate details of those tumultuous times, the book will appeal with convincing force. It is vigorous and full of dash and go. Its central figures are

touched with something of the heroic quality; and if there is little humour in the story, there is also nothing of that mawkish sentiment which is characteristic of the "kailyard" school." Mr. Hunter has, in short, produced a tale which satisfies at once the historical sense and the desire for good narrative.

*Fortune's Castaway: a Historical Romance.* By W. J. Eccott. (Blackwood & Sons.)

THIS is an addition to the many novels in which the Duke of Monmouth plays a leading part. Though his ill-fated adventures have suggested the title, that "lovely person," as John Evelyn calls him, is not the hero of the story. That position is filled, with the usual distinction, by Col. Hugh Malet, who performs the most valiant deeds in furthering the interests of William of Orange, to whose Court he is attached. For heroine there is Lady Wentworth, whose relations with Monmouth in this historical romance are very different from those recorded in plain history. How far a novelist is justified in deliberately altering the characters of historical personages is a question we need not stay to discuss. The union of hero and heroine is of the first importance, even in an historical romance, and only a lady of spotless reputation could become the wife of so gallant and high-minded a soldier as Hugh Malet. Most of the other historical characters whom Mr. Eccott introduces, including Charles II., James II., Judge Jeffreys, and William of Orange, are faithfully and skilfully drawn. The story, which is strong in incident, is particularly well written, though the dialogue is, perhaps, sprinkled rather too plentifully with such expressions as "Odebodikins!" and "Gad!"

*Pamela's Choice.* By Margaret Weston. (Isbister & Co.)

THIS story hinges upon an improbability that is not made probable. Impossibilities are well enough in fiction, if they are made possible for the nonce. But for this a master hand is required, and here we have a prentice hand. Still the tale has many elements of interest, particularly in its first part, before the improbable state of affairs is disclosed. A young man of wealth falls in love with a beautiful girl, whom he meets by accident at a railway station, and who shows him only a kind of stiffness which amounts to rudeness. She proves to be the adopted daughter of a middle-aged woman who has taken a vow that she will never willingly address a man, or have any dealings with men. This woman is rich, and devotes her fortune to the work of assisting other women, on the condition that they are willing to ignore the existence of men in the world. The thing sounds more childish than the author makes it appear. So far the book is successful. Then the rich young man, failing to obtain access to the heroine by any ordinary means, personates an old lady who has left him an estate in Scotland. The rich man-hater becomes poor, and accepts a position as bailiff to the rich young man who poses as an invalid old lady. Here the story becomes frankly impossible, but it is fairly readable.

*Limanora: the Island of Progress.* By Godfrey Sweven. (Putnam's Sons.)

IT is explained that this book is a sequel to one published a year or so ago, called 'Riallaro.' This 'Riallaro' purported to describe a Darwinian experiment in artificial selection on a group of islands in the South Pacific, in various physical ways sealed from intercourse with the rest of the world. The main island was purged entirely of the criminal element and of criminal tendencies in its people, by the planting out in other islands of all undesirable types. 'Limanora' describes the scientifically perfect beatitude of the purged community on the main island. It might have been a brilliantly entertaining sociological extravaganza; it is something of a nightmare, but lacking in the vivid sense of reality and verisimilitude which makes nightmares at once fearful and interesting. Mr. Sweven has taken himself a great deal too seriously here. His touch is too heavy for satire of the pleasing sort. His detail is too wearisomely minute, his whole work too solemnly and ponderously categorical. The glossary alone is calculated to frighten any ordinary reader, and will certainly fend off from the book any one not blessed with a great supply of leisure. Not but what a glossary is needed badly enough; one readily admits so much. But this is the wrong sort of glossary. It tells us that a "vamolan" is simply a "makro-mikrakoust," and that a "salosan" is merely a "gustagraph"; that the "ooloran" is no other than the "son-architect," and that a "tirleomorán" is just an ordinary "electric earth-perforator"; but, somehow, this is not sufficient—or else it is too much. We infinitely prefer 'The Hunting of the Snark.'

#### THEOLOGICAL BOOKS.

*On Holy Scripture and Criticism: Addresses and Sermons.* By Herbert Edward Ryle, D.D., Bishop of Winchester. (Macmillan & Co.)—The words of a distinguished scholar and prelate of high position on the important subject indicated in the title of this book command attention. Since scholarship must be unhampered and criticism free, there arises the question of the effect of this liberty on the authority of the Holy Scriptures. The consensus of opinion among competent judges regarding, for example, the composite character of the books once ascribed to Moses raises the problem of inspiration, and of the relation of inspiration to authority. Whatever relevant problems are raised must be seriously considered; but there is always the danger that answers to these problems may injure religious faith that is based on the traditional conceptions of the inspiration of the Bible. There is, too, the suspicion in many quarters—justified, perhaps, by some of the theories made in Germany—that critics have more zeal for their methods than reverence for their subject. It is deeply interesting, then, to the pious and intelligent reader of the Bible to hear what Dr. Ryle, a scholar and a Churchman, has to say on some of the important problems suggested by the criticism of the Holy Scriptures. The Bishop deals mainly with the Old Testament. Some of the subjects treated by him are 'Old Testament Criticism in its Bearing on Teaching,' 'The Old Testament in Teaching and Preaching,' and 'The Study of the Old Testament, with special reference to the Element of Compilation in the Structure of the Books.' He does



not fail to give a definition of inspiration. "St. Luke," he says,

"speaks in his Prologue of his labours in collecting the materials for his Gospel. Even so the compilers of the Old Testament books derived their materials by human industry from human sources. The inspiration of the books consists in no imaginary method of communication, but in that spiritual force which has made them God's word to men's hearts."

In the same address, 'Old Testament Criticism in its Bearing on Teaching,' from which these words are quoted, he has a message to the man who takes everything in the Bible as literal fact. "The ordinary reader," he says, "likes to regard everything as literal fact; and he is quite at liberty to do so. But he has no right to denounce or reproach for faithlessness to Christianity his brother who considers that the general evidence is in favour of the story of Jonah being allegorical, that of Esther being an unhistorical patriotic tale, that of Job a dramatic poem. Christianity is not injured by this liberty of interpretation. It is relieved from a great reproach by the charity of a larger freedom in the work of teaching."

The quotations here given indicate Bishop Ryle's attitude to the Bible; and it need not be said that there is reverence marked on every page of the book. There will be many, doubtless, who will gladly receive the Bishop's teaching, and be encouraged to read the Bible in the light of criticism, without the fear that their faith will be thereby injured. The book is published in the hope, the author says, that it may be acceptable to some of those who believe with him.

"that the Church's steady progress upon the pathway of reason and truth is capable of being combined with an attitude of unswerving loyalty and reverence towards Holy Scripture."

*Problems and Principles.* By the late Rev. R. C. Moberly, D.D. (Murray).—This volume is a posthumous collection, well edited by the Rev. R. B. Rackham, of stray papers on theological and ecclesiastical subjects, written within the last twenty-two years by Canon Moberly, who was for some years before his death Professor of Pastoral Theology at Oxford. These *collectanea* will be widely welcomed. Their necessarily fragmentary character renders them difficult to review adequately within a short space; but in many ways they show the great characteristic merits and some of the defects which were conspicuous in Dr. Moberly both as a thinker and a writer. There are thirteen papers in all, some of the longest being discussions on 'Disestablishment and Disendowment,' 'The Independence of Church Courts,' and 'Doctrinal Standards.'

But it is perhaps in some of the shorter papers, such as those on 'Belief in a Personal God' and 'Reason in relation to Christian Evidences,' that Dr. Moberly is most at home, if not at his best; and these reveal the great mental grasp and power of metaphysical analysis which he undoubtedly possessed, and which, had he been equally endowed with the power of exposition and elucidation, would probably have made his influence far more widely felt than it has been. In his paper on a 'Personal God' (1891), while avoiding any definition of personality, the author speaks of it as "a centre to which the universe of being appears in relation, a distinct centre of being." He subsequently modified this statement in his 'Atonement and Personality' (1901), lest he might seem to conceive of human personality "at all otherwise than in its capacity of relation to and dependence on God." Yet in his sermon on 'A Religious View of Human Personality' (1902) he speaks of Created Persons, so far as they can be said to be "an addition to God's being," as an addition "which can be said to utter and so to enrich.....Him." It does not seem to us that in any strict sense the finite can be said to enrich the Infinite.

We select two or three of his papers as types of his method in the less strictly theological field. Those on the 'Marriage Law,' while able in their statement of the Scriptural and general ecclesiastical standpoint, might perhaps have been improved by discussion of the modern divergences in reformed bodies, such as the Dutch Evangelical and the Lutheran Churches; but the essay on 'Undenominationalism as a Principle of Primary Education' is one of the strongest essays in what is, on the whole, a strong book. The writer is masterly in his analysis of the true inwardness of denominationalism and undenominationalism. He warns the State that the latter is as much a sect as any of the others, and that it "cannot without frantic unwisdom invent a new denomination of its own, under whatever specious title, and identify itself with that."

*The Modern Pilgrimage from Theology to Religion.* By Robert Locke Bremner. (Constable & Co.).—A book may sometimes possess a value unexpected by its author. This book, whatever may have been Mr. Bremner's full purpose in writing it, serves to show a trend of thought which cannot be ignored by the serious spectator of religious movements. The trend undoubtedly is towards religion, but it is religion without theology. The question arises whether such an end is possible. Creation, for instance, may be rejected as a theory inadequate to explain the origin of the world, and evolution may be put in its place. The substitution of one theory for another does not destroy theology, though it may injure an existing theological system; and it is well that those who clamour for a religion without theology should see clearly the nature of their demand. On the last page of Mr. Bremner's book are these words:—

"I appeal, therefore, to thee, my Hebrew, my Roman brother, my Salvation Army sister, my Mahometan, my Buddhist cousin, my far-off kinsman of the woods and islands—hast thou known the near presence of the Divine? Hast thou received strength, not thine own?.....And like the whisper of many waves on a summer shore, I hear the answer from East and West, Yes, yes; it is even so with me."

It may be pointed out that this general address to various persons implies that God is sought by all of them; but it does not and cannot indicate that each seeker after God has no conception of the nature of the Being he tries to find. Each in having a conception, however undefined, of God has a theology. Mr. Bremner, and those who share his sympathies and join him in his quest, may repudiate the doctrines set forth in the creeds, confessions, and articles of the Christian Churches, and may turn away from systems like Calvin's, but they are after all looking for a new theology without clear definition. Mr. Bremner tells us that

"it will presently appear that the voice of God is to be heard, not only in wooden pews, proceeding out of wooden pulpits, but in the whistle of the blackbird and mavis, in the glad laughter of the sea waves, in the sunshine and the cloud."

Nobody denies the statement; and, in spite of the rhetoric, there may be some to say that the preacher from the pulpit may be as fitted as the blackbird or the wave to be the voice of God. Mr. Bremner is not without insight into the significance of what religion has done in the past. "As we grow older," he says,

"if we keep an open mind, we see that the Church legends as well as the fairy tales of our childhood had a deep truth in them after all. We had grown so wise as to disbelieve them. But we grow wiser, and we find them deeply true after all."

The writer of these words might be recommended to extend his charity to the doctrines as well as the legends of the Church, and to ask himself if the proposed pilgrimage from theology to religion does not imply a want of understanding of the nature and aim of theology.

Mr. Bremner is never dull in any of his pages; but sometimes the smartness of the style may appear to some of his readers to be out of harmony with the seriousness of his subject. A want of artistic fineness is shown in the choice of names in his 'Tale of the Three Candidates.' There can be no objection to Agnostikos and Discipulus; but what of Kökh Shûr, the son of Dogmah and of Terrib-ul-Phûl?

*Christian Life in the Primitive Church.* By Ernst von Dobschütz. Translated by the Rev. George Bremner and the Rev. W. D. Morrison. (Theological Translation Library.) (Williams & Norgate).—The writer of this book does not seek to set forth or systematize the ethics of Jesus and the Apostles, but endeavours to discover the real morals of the primitive Christian communities. It is evident that the moral environments of Jerusalem and Rome would exert very different influences on the Christians in these cities, and Prof. Dobschütz does not make the mistake of delineating the life of the early Church in such fashion that it would represent the circumstances of no particular community. It is further to be noted that the blunder is not committed of painting too dark a picture. The writer draws attention to Hausrath's representation of the moral life of the primitive Christians, and says it is "so gloomy that one is compelled to wonder where Christianity ever found the power to conquer the ancient world." The flagrant sins in the Corinthian Church, which St. Paul noticed in his Epistles, did undoubtedly exist; but it does not follow that because they existed they were practised by the whole Christian society of the city. A catalogue of sins made by zealous purists or strict disciplinarians does not by itself indicate their extent; and their existence did not certainly prove that the new religion had no effect on the life of the converts. In many places after the Reformation sinners were brought to discipline, who in pre-Reformation days would have escaped detection; but it may not be said in consequence that Protestantism deteriorated the public morals.

Prof. Dobschütz tries to avoid the traps into which a writer on the morals of an age or a locality may easily fall. He wisely adopts the historical method, and, drawing the materials for his representations from the records of the primitive Church in the period from the death of Jesus to the time of Hadrian, pays attention to the facts of time and place. An examination is made of the Pauline Churches; then Jewish Christendom, and later Christianity among the heathen, are reviewed. In the third of these critical examinations there are interesting inquiries into morals as affected by Gnostic teaching, and into the manners of the Christians in the period of the transition to Catholicism. No critical examination of the early Christian literature is made; but occasionally there are valuable suggestions such as the following:—

"My view is that the Epistle to the Romans is distinguished from the other writings of the Apostle by the fact that he does not handle questions which were suggested to him by the Church: he elaborates trains of thought which were at work in himself."

For some of his interesting statements the Professor unfortunately offers no arguments. Thus, for instance, he says of John of Ephesus that

"he had seen the Lord Himself, and in His last period had come into contact with Him, although he did not belong to the twelve regular companions of Christ."

This suggestion lacks authority derived from any stated evidence. The translation, it ought to be said, has been extremely well done, and the reader is not troubled with sentences which betray clumsy renderings from a foreign language.



*The Golden Book of John Owen.* By James Moffat. (Hodder & Stoughton.)—The full title shows that this book consists of "passages from the writings of the Rev. John Owen, M.A., D.D., sometime Vice-Chancellor of the University of Oxford, and Dean of Christ Church"; and that these passages are "chosen and edited, with a study of his life and age," by Dr. Moffat. 'Memoirs' of Owen and a large collection of his works have already been published; but except to students of the theology and ecclesiastical movements in England of the seventeenth century, he has been, and is, little more than a name. This 'Golden Book' is no doubt intended to bring him forward as a help to religious men and women. Owen wrote more than eighty books or treatises, and was in the main a theological controversialist. Controversial writings are generally lively, if not always edifying; but Owen's are prolix in argument and dull in style. Robert Hall described them as "a continent of mud." There is more, however, than mud in Owen's writings, as Dr. Moffat is able to show by his selected passages; indeed, there are many things in them to command respect and admiration. Owen did not live in a century when toleration was either a grace of manner or a virtue in conduct; but he wrote:—

"Whatever restraint or other punishment may be allowed in case of grosser ends, yet slaying of heretics for simple heresy, as they call it, for my part I cannot close withal, nor shall ever give my vote to the burning, hanging, or killing of a man, otherwise upright, honest, and peaceable in the State, merely because he misbelieveth any point of Christian faith....As such heresy is a canker (but a spiritual one), let it be prevented by spiritual means."

Owen's charity and wisdom may be further exemplified by these words:—

"And if ever we intend to take one step towards any agreement or unity, it must be by fixing this principle in the minds of all men—that it is of no advantage to any man whatever church or way in Christian religion he be of, unless he personally believe the promises, and live in obedience unto all the precepts of Christ; and that for him who does so it is a trampling of the whole gospel under foot to say that his salvation could be endangered by his not being of this or that church or way, especially considering how much of the world hath inmixed itself into all the known ways that are in it."

Passages of exposition form a section of this volume. One of these, on Matt. xv. 25, may be quoted as showing Owen's sound sense in religion. "Consider," he says, "that it is not failing in this or that attempt of coming to Christ, but a giving over of your endeavours, that will be your ruin."

To the selected passages, in many places, Dr. Moffat has added interesting notes; and he has made a very valuable study of Owen's life and times. Some may doubt whether the 'Golden Book' was of sufficient worth to justify its publication; but it has furnished its compiler with an opportunity for writing a really good historical introduction. Dr. Moffat exhibits ample knowledge of the theological works and ecclesiastical and political movements of the period, and writes with judicial fairness.

#### SHORT STORIES.

*The Watchers of the Trail.* By Charles G. D. Roberts. (Duckworth.)—Mr. Roberts's books about animal life in the forests of Canada and the Northern States of America promise to form a regular series, a "library," before long. An important factor in the charm these books undoubtedly possess is their illustrator, Mr. Charles Livingston Bull, whose pictures of bears, wolves, moose, wild cats, and the like, in the surroundings of their native forest, swamp, and mountain side, are admirable, distinctive, and really interesting. Mr. Roberts is very

fortunate in having found an illustrator of so much talent, who can enter thus completely into the spirit of his studies of wild life. At the same time, the best illustrations in the world could hardly reconcile one to poor or ignorant writing upon a subject so clearly calling for expert knowledge. But here one has no such drawbacks to face. Mr. Roberts is a master of his special subject. In the constant hunt for novel themes there has of late years (particularly in America) been a deal of writing upon animal life, but the reviewer calls to mind none which shows a more thorough knowledge of the subject, or indicates a closer or more loving study of it, than these stories of Mr. Roberts's. He has long passed the stage of mere observation of the habits of our wild kindred, and has evidently become absorbed by the study of their motives, feelings, individual character, and fine, temperamental differences. The result is that every one of the score of tales in this volume, apart from its picturesqueness, due to scenery and atmosphere, possesses something of the intellectual interest that appeals to one in a thoughtful and subtle study of human character. This is the latest refinement of the animal story, and, as exemplified by the tales in this book, it is fine and desirable. One mistake the artist of this book has made in his otherwise admirable pictures of animals. His portrait of an Irish red setter is less like a setter than a Newfoundland, and rather a libel upon either of those excellent breeds.

*Scenes of Jewish Life.* By Mrs. Alfred Sidgwick. (Arnold.)—There are half a dozen longish short stories in this volume. They are all clever and well realized, and three of them are amusing. Yet upon the whole it is a distinctly unpleasant book. It is full of a quality which, for lack of a more adequate and appropriate word, is generally called vulgarity. Almost without exception the characters portrayed here are terribly vulgar people. Some of them are amusing, many are very rich people, most live more or less in luxury, the majority are clever folk; hardly one among them is the sort of person one would care to meet at one's own table, still less to spend an evening with. And this indescribable quality, in attempting to indicate which the reviewer has used the word "vulgar," is most noticeable in the tale with which the volume opens. That is a pity, since it may prevent readers reaching the clever stuff which follows; for the remaining stories, if they have no charm to recommend them, are clever, and probably truthful, pictures of various phases of Jewish life. Doubtless there are many phases of Christian life equally gross and unpleasant, though one may at least rejoice that the marriage tragedies unfolded here would scarcely be possible among the peoples of modern Christendom. They form revolting reading. One can hardly credit that a girl brought up as the heroine of the opening story in this book was brought up could ever show such crude and blatant want of tact and common courtesy as she is made to show. It is so bad that it seems almost to justify the blatant rudeness (in which one really does not believe) with which she is treated by the aristocracy of a provincial German town.

*Atoms of Empire.* by Cutcliffe Hyne (Macmillan), includes fifteen short stories of foreign parts strung together by the high-spirited author of 'Captain Kettle.' There are certain rather irritating peculiarities which recall Mr. Kipling's short stories—aggressiveness, a "bumptious" manner, and so forth. They are all reproduced here with remarkable fidelity. One wishes one could say that more of Mr. Kipling's rich compensations were present in Mr. Hyne's volume. This is the

way his characters talk. They are most of them closely related, cocksure children of empire:—

"I laughed. 'Oh, yes,' I said, 'I came on board her sixteen minutes ago; saw the Purser, and found I knew him; made him give me the best room in the ship instead of the one I'd got; carted my things in there one-time, and locked the door; and then cleared out here, and didn't worry any more.'"

"You're an old, bold hand," said Vaurennan, "and many years of wandering have made you perfect in the art of looking after yourself."

But the collision at sea which follows is described in strenuous, spirited fashion. The author should give more time to his work, particularly to its revision—with a heavy blue pencil.

*The Other World.* By F. Frankfort Moore. (Nash.)—One is uncertain as to the justification for collecting and publishing in book form the seven stories which make up this volume. The title probably refers to things supernatural. But the supernatural is not merely the impossible. In fiction, particularly, it should be something more than that. The wildest flights of the writer upon things supernatural must convince one in the reading, for the moment, if he is to attain success. Now a story like 'Magic in the Web of It,' in this book, is simply a bald statement of an impossible situation. No single line of it deceives one; no doubt or wonder enters the reader's mind, and no attempt whatever is made by the author to convey a plausible explanation. He apparently has no theory in the matter, we form no theory, and the result is boredom. Mr. Moore is a facile writer, a practised craftsman, and should spare more thought for work that is to appear in book form.

We must sorrowfully confess that *A Spoiled Priest, and other Stories* (Burns & Oates and Fisher Unwin), has not fulfilled the pleasurable anticipation excited by the announcement of a new book from Canon Sheehan. 'My New Curate,' though presenting a picture of the Irish Roman Catholic clergy idealized rather beyond the limits of probability, gave evidence of powers which in the present case seem to be almost wholly in abeyance. There is scarcely a trace of the former pleasant humour, and the pathos is in a terrible degree open to that charge of unreal and sickly sentimentality which even in the earlier book too often attached to it, while the author has entirely abandoned his former approach (most moderate from the Anglican standpoint) to a critical attitude on religious questions. Perhaps this falling-off arises partly from the fact that only one of these stories, which seem to be in some cases republications from magazines, treats directly of the Ireland of our day, and partly from Canon Sheehan's evident desire to appeal on this occasion mainly to readers of his own creed, who naturally will not experience the jarring effect produced upon the average Protestant by many things here contained, especially by finding actions, and even words, unhesitatingly assigned to the Madonna which he has been accustomed to consider as having a higher origin.

#### TWO FRENCH NOVELS.

*Les Centaures.* By André Lichtenberger. (Paris, Calmann-Lévy.)—In his new book M. Lichtenberger breaks new ground with a vengeance. Human passion and human beings are entirely banished from his drama, or only used as a secondary influence. When we say that his present heroine is a white Centaure (of uncertain summers), it is evident that his material savours of novelty, and a novelty not likely to appeal to the mass of novel-readers. What the French once paraphrased as the "Stroggi fur life" and the ultimate defeat and disappearance of the Centaurs are presented

with detail and fancy, if without much of the poetic imagination and sublime inspiration of a Maurice de Guérin. Whether the book is to be considered in the light of a success or a failure (or something between the two), there can be no question as to the author's courage in addressing himself to such a subject and to a twentieth-century audience. M. Lichtenberger brings us too close to his imaginary world, and depicts it in too strong a focus. His book lacks real interpretation and insight into the bygone forces of nature, and the strange beings that are supposed to have dominated the world. Still it is, at the least, an interesting and spirited experiment in reconstruction, and a striking incursion into the domain of the purely speculative and unknown.

In *Ames d'autrefois*, by L. Chastean, issued by the same publisher, the story unfolds itself quietly, dreamily, perhaps a shade inertly. Yet one feels that the men and women belonging to it are vital enough to have known the impress of joy and pain, of loss, failure, or triumph—all that makes up human existence as we know it, and as others after us will know it too. As a story it is not in construction or incident powerful. It has no remarkable qualities of style or diction, but, as it progresses, a property of sympathy and gentleness becomes felt. The time chosen is the early days of the Consulate, when sundry returned nobles were beginning to rear their heads and their hopes revived. The scene is set in the quiet of Central France. The author contrives in a few words to convey an impression of the varied yet rather melancholy charm of the district; the neighbourhood is made to exhale a discreet, almost a mysterious grace.

#### OUR LIBRARY TABLE.

In *His Young Importance* (Heinemann) Mr. Ralph Harold Bretherton essays the difficult task of depicting minutely in a series of tales and sketches a young boy's thoughts and feelings in various experiences of every-day life. It cannot be said that he has altogether succeeded. The book is by no means without interest; it is often subtle, and always, up to a certain point, clever, but we feel throughout that the author is making a conscious effort to analyze the processes at work in his hero's mind, and that his characterization is the result of painstaking elaboration and not of intuition; in short, the psychologist, or would-be psychologist, is more in evidence than the artist. We feel a want of spontaneity, a failure in selecting the vital points, and too often the painful intrusion of some glaringly false sentimentality. So it is that we never get to know the boy at all intimately, and we part from him at the end without any of that personal affection which the genuine child of literature almost invariably inspires. No doubt he is meant to be a somewhat exceptional person, being artistic and introspective in temperament—not but what a good many boys are that—but after all it is the more normal side of him that is chiefly insisted on, and we cannot be persuaded that it is true to life. A youth of his type and in his surroundings would hardly, we imagine, feel inclined to assert his Philistinism with such unnecessary violence; and surely for a boy of thirteen or fourteen, who goes to school, he is preternaturally childish in many of his speeches, acts, and thoughts. For instance, the habit of docking long words, so effectively employed by Mr. Kipling in some of his sketches of early childhood, is not common in later life, and such mutilations as "miliating," "dolatory," "spiracy," and so on, seem out of place in the mouth of a youth of that age.

*American Familiar Verse*. Edited with an Introduction by Brander Matthews. (Longmans & Co.)—The "Wampum Library" has been planned (as Prof. Brander Matthews, the general editor, tells us)

"to include a series of uniform volumes, each of which shall deal with the development of a single literary species, tracing the evolution of this definite form here in the United States, and presenting in chronological sequence typical examples chosen from the writings of American authors."

So far, short stories and literary criticism have been treated, and the third volume is this on *vers de société* by the general editor himself. A definition of what is included under that term is extremely difficult. The boundaries must be always loose and variable. Prof. Matthews suggests "familiar verse" as a better phrase, and it certainly has the advantage of being English. But does it cover what is signified? Mr. Clarence Stedman's alternative "patrician rhymes" is intolerable. Let us be French if we cannot be more accurate than that in our own tongue. Many people have attempted to define *vers de société*, and have more or less succeeded. Locker-Lampson declared it must be brief and brilliant; but clearly that is not enough. To these Hood added buoyancy, and with this alliterative trinity Prof. Matthews professes himself content, though he immediately proceeds to expand the formula. Certainly epigram must be eliminated; it must not be too brief. Mr. Austin Dobson, whose mastery of the art Prof. Matthews recognizes, advises the aspirant to be colloquial, but not commonplace, and "to be pathetic with the greatest discretion." The truth is that on the one side *vers de société* merges into the real lyric, while, on the other, it may degenerate into the frankly comic. It is a delicate art. It must be gay and it may be sentimental; it certainly may not be narrative. It deals with slight issues, touched, if you like, to tenderness. Great bards, as the editor points out, rarely condescend to it, though Shakespeare has written "O mistress mine," an undeniable example. The art has been "the casual recreation of true lyrists not in the front rank." But Herrick, though a master of familiar verse, is at his best something more. No one would dare to claim "Gather ye roses while ye may" as a specimen of *vers de société*, and the lyrists of the Restoration were so variable in their song as to perplex the critic with a passion for classification. How would Prof. Matthews class Waller's poem "Go, lovely rose," or Lovelace's "To Althea from Prison"? Perhaps these are instances of indiscreet pathos. Yet they have every one of the qualifications laid down by Prof. Matthews. As verse is an organic product, there are no sharp delimitations in it; there is an easy gradient up and down, and sentiment melts into pathos, not into sheer comedy. For these reasons it is not possible to agree with the editor that the art was unknown in Greece. No one, of course, would think of Theocritus in the connexion, as Prof. Matthews seems to fancy; but are the poets of the Anthology free from suspicion, Meleager and Agathias in particular? and what of the following translation (by Miss Alma Strettell) from Rufinus?—

Rhodoes queens it by her beauty's sway;  
And whoso'er I give her a "Good-day,"  
Only with haughty glances greeteth me.  
When by her door I bid my garlands sweet,  
She doth but cast them under her proud feet,  
Trampling, in sooth, upon them angrily.  
O pitiless old age, O wrinkles, bustle!  
Come quicker, quicker yet; perchance at least  
Ye may prevail and soften Rhodoes.

It is notable that there is no anthology of *vers de société* in France, which gave the art at any rate its name; while in English there are several collections, notably, of course, Locker-Lampson's "Lyra Elegantiarum." Though seemingly derived from France, the art has been practised more in this

country. And in America the traditional taste for it has been maintained. But Prof. Matthews's anthology is the first purely American one, and as such has an interest. That interest, however, is more ethnological than literary, for it must be confessed that, to judge from the specimens here, the level of accomplishment is not high. We are all acquainted with Lowell and Oliver Wendell Holmes, but familiar verse must be above the reproach of polemics, even of serious satire. The authors represented here were all of them born before 1850, so that it is not possible to say how the younger school of literature is faring. The great bulk of the names will be unknown to English readers. Lowell's "Auf Wiedersehen," and several other sallies by his contemporaries, are meet for any anthology. Eugene Field and H. C. Banner were elegant exponents of an elegant art. These were men of the younger generation, but are included because they are not living writers. Why Prof. Matthews stopped short of living writers born later than 1850 is not clear, unless he was following a precedent set by Locker-Lampson. But, to judge from his treatment of writers born earlier and yet alive, it is perhaps as well that he did limit himself. He says of Mr. Stedman, for example, that his "slightest lyrics are always poetry," and gives us a specimen of that poet from which the following is a quotation:—

Within the garden of Beaucaire  
He met her by a secret stair,—  
The night was centuries ago.  
Said Aucassin, "My love, my pet,  
These old confessions vex me so!  
They threaten all the pains of hell  
Unless I give you up, ma belle!"—  
Said Aucassin to Nicolette.

The introduction is far more valuable than the anthology, showing extensive knowledge and discriminating taste.

*My Cookery Books*. By Elizabeth Robins Pennell. (Houghton, Mifflin & Co.)—We esteem Mrs. Pennell a thrice fortunate woman: first and chief of all, because she has learnt the lesson her sex refuse to credit, that cooking is an art which, unlike that of reading, does not come by nature; next, that she has been led on by easy stages to the enthralling pursuit of book-collecting; and lastly, that she has been able to publish a book about her books so well printed in every way as the volume before us. We cannot but remark on the extraordinary ability of type-setting and press-work which, in the hands of the Riverside Press, contribute to make this book a masterpiece of American printing. Pity it is that the type used was not more distinguished.

Mrs. Pennell tells us the story of her adventures among her books. In the early days of the articles we remember well, memory and experiment alike failed her on a moment—and she bought a cookery-book. Another and another followed, till she found that she had become a book-collector. Friends came to her aid in all quarters, and her store of books became a collection (some of them "illuminated" in black on their backs), comparing favourably with any she has had the fortune to see. The limits of the useful widened into the interesting, and overflowed into the historical—Latin books—incunabula even! Of course Mrs. Pennell has been told by this time that her first Apicius must sacrifice its pride of place; it was not printed in 1486, but very probably in 1500, or even later, for Bernardinus de Vitalibus did not begin to print till 1494, nor use the type it is printed in till 1498. But even this must gratify her, for she says in a note that the 1498 edition looks earlier. Her Venice Apicius, too, besides being late, is abnormal, as Hain's collation shows that there are 32 leaves, while Mrs. Pennell's contains 30 "sheets," which should mean 120 leaves or 240 pages.

As a whole even collection is consistently



sixteenth-century Italian cookery-books, when Italian cooking was at its best. In the seventeenth century France, under the influence of Louis XIV., took a leading place, and French books increased, followed by England, not in cooking, but in number of works and interest of title-pages. Mrs. Pennell gives us a facsimile from her first edition of Mrs. Glasse, which, like every one else except the dealers, she over-values (the copy sold the other day went for very few pounds), and another of the fourth edition, showing her as a habit-maker in Tavistock Street. A little mystery as to Chloë, the French cook to the Duke of Newcastle, in Walpole's letters, is cleared up by a quotation from Verral—he was M. de St. Clouet, afterwards cook to the Maréchal de Richelieu. A large number of facsimiles—all worthy of the book—some of title-pages, others of cuts of kitchens and cooking utensils, give an additional interest to a pleasantly chatty volume, and the descriptive bibliography may be freely absolved from the charge of being pedantic. Altogether it will be a pleasant memento for Mrs. Pennell and her friends of a happy diversion.

We have before us *The Works of Motley*, in nine volumes (Murray), three of which are occupied by 'The Dutch Republic,' four by 'The United Netherlands,' and two by 'John of Barneveldt.' The first volume of this handsome "Library Edition" appeared in November, and now that it is complete we may repeat our praise of the whole. Motley, a fascinating writer, has never been exhibited to better advantage than in this form. The type is clear and pleasant, the illustrations are excellent, and the binding is ideal for the purpose, being strong, yet comely. A library which does not contain Motley should rectify the omission at once, and those which, like our own, have long possessed him, may well be desirous to exchange their old edition for this new one.

*The Law of Copyright*, by W. A. Copinger, F.S.A. (Stevens & Haynes), has reached a fourth edition, edited by Mr. J. M. Easton, who has given great prominence to the important question of International Copyright. Each foreign country is taken separately, and the remarks of the author are divided into two parts—on the local copyright laws, and the rights of foreigners. The article upon the latter subject in the United States is very lucid, and clearly indicates the difficulties with which the unhappy English publisher has to strive owing to the selfish "manufacturing clause" of the Chace Act. The Musical (Summary Proceedings) Copyright Act, 1902, is shortly discussed, and the reasons for its total failure explained, and the author does not seem very hopeful regarding the Bill recently promoted to amend this Act. The treatise has been brought thoroughly up to date, and the recent case of Lawrence & Bullen, Limited, v. Affalo and Cook, on the subject of copyright in encyclopedia articles, is fully discussed. The work is a leading authority which should be consulted by all literary people.

A FEW translations from Victor Hugo's poems, a good many from Heine's, and various songs and lyrics from such poets as Eichendorff, Wilhelm Müller, and Mörike, make up the greater part of *Poems of 1818 and Earlier Days*, translated by E. Robinson (Sherratt & Hughes). We are told in the preface that the work was executed during hours of enforced idleness, and it is comforting to learn that the translator found it full of pleasure. But it seems rather a pity that the pieces should have been published in book form. For though it may sound somewhat harsh to say so, a conscientious critic has no choice but to declare that the work is by no means satisfactory. One or two of the simpler songs come out passably enough, but as a rule the

verses are sadly wanting in form, in melody, and very often in meaning. The renderings from mediæval German betray a strange ignorance of that language. In a single short poem of Walther von der Vogelweide, or, as the translator is pleased to call him, Walter of the Bird's Meadow, we have counted more than a dozen mistranslations.

A *Dictionary of Quotations in Prose*, by Anna L. Ward (Dean & Son), deserves praise, as pains have been taken with the index and cross-references abound. Further, it includes a number of excellent sayings by American writers, and translations from foreign authors, both recent and ancient. We get bits of Plato from Jowett's translation, of Cicero, Plutarch, and Montaigne. One could, of course, suggest many additions under each heading, but it is better to say that there is much good thought enshrined from sources less familiar than the trite authors of wit and wisdom.

MESSRS. SAMPSON LOW send us several of Black's novels—*White Heather*, *Madcap Violet*, *Three Feathers*, &c.—in a neat brown cloth binding. They are to be had at a very moderate price, and should be popular for wintry days.

We are very glad to find that Messrs. Routledge have reissued three neat little volumes of *The Poets and the Poetry of the Nineteenth Century*, edited by Alfred H. Miles. The series covers the periods from Keats to Lytton, Southey to Shelley, and Crabbe to Coleridge. We gave long notices of these collections when they first appeared, and we may point out that they form a record of exceptional value, because they include specimens and appreciations of many minor poets whose works are not gathered in any other selection. Thus in the volume 'Keats to Lytton' we find notices of Clare, Talfourd, our old contributor George Darley, Motherwell, Thom, Charles Wells, R. H. Horne, Beddoes, Laman Blanchard, and Charles Whitehead. Many of these are only names to the average reader of to-day, who might well reduce his perusal of popular trash and take to something better. These little volumes are decidedly cheap, and sure of a wide circulation, whether the class just mentioned secures them or not.

*Mother Goose's Melody*. A Facsimile Reproduction of the earliest known Edition, with an Introduction and Notes by Col. W. F. Prideaux. (Bullen).—Col. Prideaux's introduction tells us all that is known about this charming children's book, and puts a gravestone on some of the legends that have grown about it. Everybody will be interested in the extreme probability that Goldsmith wrote the maxims and moralizations for which it is so famous, of which one, fathered on Grotius, may be commended to modern editors: "It is a mean and scandalous practice in authors to put notes to things that deserve no notice." We gather from the notes that the word "hent" on p. 89, which appears in the facsimile, does not appear in the original. If so, it is surely a mistake to alter what purports to be a facsimile. Children of all ages will appreciate some feature or other of the book, from the verses to the serious maxims which point their moral.

A GREAT deal is being done in these days to inculcate in children the study of nature. They are remarkably observant, and have keen senses, which are developed quicker than their intelligence. Consequently Mrs. Miller Maxwell's idea of such a book as *Children's Wild Flowers* (Edinburgh, Douglas) is very happy. It does not set forth to instruct its readers in botany, but merely in the love of flowers, in their literary lore, and in the means of identifying them. This last object is materially assisted by the coloured illustrations by Miss

Roxburgh, which, without calling for special comment, are adequate and accurate. There is a considerable number of wild flowers included; but one misses some popular kinds. Where, for example, is the toad flax, and where the campons? It is true the latter are mentioned, but such a common guest of the countryside might well have claimed an illustration. But there is little fault to find with Mrs. Maxwell's treatment of the flowers of her choice. She collects much agreeable information. It is pleasant to learn that the foxglove is foolishly called "poppy" in Devon, in Sussex "flops" and "flop-a-dock," and in Lancashire "fairy petticoat." This is perfectly useless information, we are aware, but it is charming, and the knowledge of it will add to the charm of childhood.

*Chirp and Chatter*. By Alice Banks. Illustrated by Gordon Browne. (Blackie).—Children are generally devoted admirers of the beast fable, and these quaintly illustrated specimens of that class of literature are likely enough to find favour in their eyes, in spite of the solid scientific facts, or even the rather obtrusive moralizing, by which they are characterized. It is true that the morals inculcated are sometimes more than usually open to question. That the daily use, for example, of good instead of bad coffee makes no difference in the month's bills is a comfortable, but an ill-founded doctrine; and, personally, we should prefer the gift of even a single gold piece from a pessimistic aunt to any number of "cheerful words" from one of more hopeful mood. But young people are less troubled by such discrepancies than their elders are in the habit of imagining.

THE most artistic of children's annuals for 1905 is *The Dream-Garden* (John Baillie), edited by Miss Netta Syrett, and charmingly furnished with stories and poems by the editor herself, Mr. Laurence Housman, Miss Evelyn Sharp, Mrs. Deland, Mrs. Mann, Fiona Macleod, E. Nesbit, Mr. Norman Gale, and others. The frontispiece, by Miss Nellie Syrett, is perhaps the most strikingly beautiful feature of the book. It is exquisite in colour and design, and if it bring to mind the 'Paradiso' of Fra Angelico, why so much the better, especially as it is in complete concord with the atmosphere of the story it illustrates. The rest of the pictures, with one exception from the same hand, belong too much to the self-conscious but immature school of attempt to be wholly pleasing. In the next volume Miss Syrett would be well advised to edit her artists.

DISPOSE them as you may, the jewelled pieces of the kaleidoscope cannot fall into any but an agreeable pattern, and, much after the same fashion, the familiar yet ever romantic constituents of the old folk-tales lose nothing by repetition. In *Swedish Fairy Tales* (Walter Scott), by F. Berg, translated by Tyra Engdahl and Jessie Rew, the youthful reader will be made happy with many an immemorially ancient motive thrown into different forms in a simple and pleasing manner. There is much to be said in favour of simplicity in fairy tales nowadays, as against affectation and a certain condescending jocosity, and this volume of stories is both plain and pleasant, a notable instance of old wine in new bottles.

*The Literary Year-Book and Bookman's Directory* for 1905 is published by Messrs. Routledge & Sons, who in taking up the volume have introduced certain changes and new features. A list of 'Books of 1904,' arranged under subject-headings, replaces reviews of literature and literary tendencies. There is also an 'Index of Titles,' intended to answer the question, "Who wrote so-and-so?" but whether it will achieve that purpose seems doubtful, owing to its defective arrangement. It is by no means sufficiently definite



in description or inclusive, and, being derived partly from the 'Authors' Directory,' includes some forgotten books, such as 'Who was then the Gentleman?' (3 vols., 1885) and some privately printed publications, such as the catalogue of Mr. Pierpont Morgan's pictures, which might well retire in favour of important books of the last two years. The section on 'Law and Letters' is useful. The list of 'Pensions' is worth a glance. The section on 'Libraries' needs careful revision; not, for instance, to have noticed the death of so prominent a scholar as Dr. T. G. Law is very slack. In 'Periodical Publications' some inclusions and omissions surprise us. Surely "Sylvanus Urban" is not the editor of *The Gentleman's Magazine*. *The Motor*, a capital little paper, is omitted, so is the new sporting paper *The Winning Post*. It is rather odd to find *The Windsor Magazine* asking for "good work of any kind." The editor of *Vanity Fair* is not now O. A. Fry. Why is *The Burlington Magazine* omitted? The editor of *The Cambridge Review* is hopelessly wrong. In fact, the whole volume would be the better for careful revision, which it deserves, since it has wisely developed the practical side which such a record ought to present.

THAT wonderful book *The Post Office London Directory* is before us in the edition for 1905 (Kelly's Directories), admirably bound for our special use as usual. This is the one hundred and sixth year of this monster guide, which is a triumph of practical classification and arrangement. It contains no fewer than 3,449 pages, and with the Country Suburbs nearly 4,600 pages, exclusive of advertisements. The entire contents of the volume are always kept standing in type, and the way in which corrections are made down to a few days before publication is noteworthy. This issue includes a 'Street Directory' of London Country Suburbs, covering such districts as Blackheath, Woolwich, Dalston, Hampstead, Streatham, and Stoke Newington, a new feature which will be highly appreciated, though by the use of finer paper the bulk of the whole is not much increased. The volume forms most interesting reading. It ought, for instance, to supply many novelists with suitable names, comic and serious, dignified and pert. The 'Trades Directory' always attracts us. Looking through it, we notice that there is only one of each of the following callings: anchovy paste maker, breeze merchant, cigarette paper manufacturer, dripping merchant, flagstaff maker, oakum manufacturer, osier grower, and teacher of memory. There are two rat-catchers, tallow-melters, tarpavens, and bone merchants, but over forty cats'-meat dealers.

MESSRS. HARRISON & SONS send us *Burke's Peerage* for the present year, the sixty-seventh edition of this standard publication, which is well up to date, and abounds in the detail which renders the history of distinguished families interesting. The section of 'Mottoes, with Translations,' appears to have been improved, but still contains some canine renderings. In general information this handsome volume is laudably accurate, though some of the early forbears of titled families are tolerably mythical. It may, however, be argued that where no sound evidence is to hand tradition is more likely to be right than wrong.

*Whitaker's Almanack* and *Whitaker's Peerage* (Whitaker) are both welcome in the new issues, being compact and accurate. The former, indeed, retains its unique place as supplying information which can be had nowhere else. We are glad to see that it does not, as the preface says, "take a stereotyped form, and so become fossilized." This year it includes summaries of commerce, health resorts, and the military and educational systems of the world.

MESSRS. ROUTLEDGE & SONS publish an admirable little edition at a shilling of *Considerations on Representative Government*, by J. S. Mill, with an index now first added.

MR. H. G. WELLS's *Twelve Stories and a Dream* (Macmillan) should be popular in a sixpenny form.

## LIST OF NEW BOOKS.

## ENGLISH.

## Theology.

Baptist Handbook, 1905, 8vo, 2s. 6d. net.  
Burnside (F.), Village Sermons, cr. 8vo, 2s. 6d. net.  
Congregational Year-Book, 1905, 8vo, sewed, 2s. 6d.  
Doherty (R. H.) and Meyer (H. H.), Illustrative Lesson Notes, 8vo, 5s.  
Martineau (J.), National Duties, and other Sermons and Addresses, cr. 8vo, 3s. net.

## Fine Art and Archaeology.

Adams (C. L.), Castles of Ireland, roy. 8vo, 10s. 6d. net.

## Poetry and the Drama.

Keats (J.), Hyperion, a Facsimile of Keats's Autograph, with Notes by K. D. Sellincourt, folio, boards, 52s. 6d. net.  
Passmore (T. H.), Maria Creatrix, and other Poems, 3s.  
Willshire His Arisa, with an Essay by C. Hughes, 10s. net.

## Music.

Beethoven and his Forerunners, by D. G. Mason, 8s. 6d. net.  
Fullerton (G. S.), A System of Metaphysics, roy. 8vo, 17s. net.

## Political Economy.

Cochrane (C. H.), Modern Industrial Progress, 10s. 6d. net.

## History and Biography.

Brodsky (Mrs. A.), Recollections of a Russian Home: a Musician's Experiences, cr. 8vo, 2s. 6d. net.  
Cunningham (H. J.), An Account of the Charities of Braintree, 8vo, 5s.  
Maybrick (F. E.), My Fifteen Lost Years, cr. 8vo, 6s.  
Mitchell (S. W.), The Youth of Washington, cr. 8vo, 6s.  
York: the Story of its Walls, Bars, and Castles, by T. P. Cooper, 8vo, 10s. 6d. net.

## Geography and Travel.

Post Office London Directory for 1905: Country Suburbs, roy. 8vo, 15s.  
Valle (G. B.), River Scenes of Merrie England, 4to, 3s. 6d.  
Wheeler (W. A.), The Commission of H.M.S. Pandora, Mediterranean Station, 1901-4, cr. 8vo, 4s. net.

## Folk-lore.

Squire (C.), The Mythology of the British Islands, 12s. 6d. net.

## Education.

Public Schools Year-Book, 1905, cr. 8vo, 2s. 6d.  
Schoolmasters' Year-Book, 1905, cr. 8vo, 5s. net.

## Philology.

Euripides, Vols. 1 and 2 in 1 vol., cr. 8vo, Oxford India paper, 9s.

## Science.

Booker (F. W.), Elementary Practical Building Construction, Stage 1, cr. 8vo, 2s. 6d.  
Innes (C. H.), The Fan, cr. 8vo, 4s. net.  
Lambkin (F. J.), The Treatment of Syphilis, cr. 8vo, 3s. net.  
Lockwood's Builder's and Contractor's Price-Book, 1905, 4s.  
Macfarlane (W.), Laboratory Notes on Practical Metallurgy, cr. 8vo, 2s. 6d.  
Science Year-Book for 1905, 8vo, 5s. net.  
Woodworth (J. V.), American Tool-Making and Interchangeable Manufacturing, roy. 8vo, 17s. net.

## General Literature.

Appleton (G. W.), The Luck of Bella Barton, cr. 8vo, 6s.  
Barr (A. E.), A Song of a Single Note, cr. 8vo, 6s.  
Barrett (F.), The Night of Reckoning, cr. 8vo, 6s.  
Boothby (G.), In Spite of the Czar, cr. 8vo, 5s.  
Bourne's Insurance Directory, 1905, 8vo, 5s. net.  
Collings (M. A.), Life's Phases, cr. 8vo, 6s.  
Ferne (W. T.), Meals Medicinal, 8vo, 9s.  
Gowing (Mrs. A.), Lord of Himself, cr. 8vo, 6s.  
Hillis (N. D.), The Quest of John Chapman, cr. 8vo, 6s.  
Keays (H. A. M.), He that Eateth Bread with Me, cr. 8vo, 6s.  
Le Queux (W.), The Mask, cr. 8vo, 6s.  
Leigh (E. C. A.), A List of English Clubs in all Parts of the World for 1905, oblong 12mo, 3s. 6d.  
Lodge (E.), The Peerage, Baronetage, Knightage, and Companionship, 1905, imp. 8vo, 31s. 6d. net.  
Mabie (H. W.), Parables of Life, 8vo, 6s. net.  
Marsh (R.), Confessions of a Young Lady, cr. 8vo, 6s.  
Mask of Apollo, and other Stories, by A. E., cr. 8vo, 2s. 6d. net.  
Sergeant (A.), The Mystery of the Moat, cr. 8vo, 6s.  
Warden (F.), The Face in the Flashlight, cr. 8vo, 6s.

## FOREIGN.

## Law.

Gumplowicz (L.), Geschichte der Staatstheorien, 12m.

## History and Biography.

Merkl (C.), La Reine Margot et la Fin des Valois, 1553-1615, 7fr. 50.  
Rimlini (G.), L'Italie Sanglante: Murri et Bonmartini, 3fr. 50.  
Steinacker (H.), Regesta Habsburgica: Part 1, Die Regesten der Grafen v. Habsburg bis 1251, 10m.

## Geography and Travel.

Heuzé (P.) et Cossonnet (P.), En Allemagne, 3fr. 50.

## Science.

Lacroix (A.), La Montagne Pelée et ses Éruptions, 60fr.

## General Literature.

Blénaimé (Amiral) et Collard (P.), Pêril National, 2fr. 50.  
Formont (M.), Le Pêche de la Morle, 3fr. 50.  
Hirsch (C. H.), Pantins et Fioles, 3fr. 50.  
Rochehoucauld (G. de la), L'Amant et le Médecin, 3fr. 50.

## A WINTER SUNSET.

THE starlings pipe and whisper in the trees,  
Now loud, now low, for autumn's lease is run;  
The skies are stiller than still summer seas  
As sinks in shining and translucent ease  
The late November sun.

November sunset—and a phantom moon  
That floats, a shell-pale sickle in the blue;  
The light that comes—the light that fades so soon,  
Both with the season's silence seem in tune;  
With my heart's silence too.

This misty hour, whose garrulous birds will cease  
Their fitful gossip as the west grows pale,  
Breathes it not more of solace and release  
Than sunsets golden as the Golden Fleece  
Or song of nightingale?

ROSAMUND MARRIOTT WATSON.

## CLASSICAL ASSOCIATION OF ENGLAND AND WALES.

THE Classical Association is to be congratulated on its general meeting, held on the evening of January 6th and on January 7th at University College, London. There was a full and interesting programme, the different items of which were kept to time with draconian strictness, the only inconvenience being that the closure had to be put somewhat prematurely on some important discussions. Two interesting lectures were given on Friday evening: the first by Prof. Percy Gardner, on the use of lantern-slides in classical teaching, the other by Mr. Gilbert Murray, on some points in teaching Greek plays. Prof. Gardner pointed out that it is unnecessary now to lecture in darkness, and that by the invention of a new lamp, which can be fixed to any electric light, the lantern is brought to any ordinary room. There are now available long lists of good slides for class teaching in Germany, America, and England. Eye-training is strangely neglected in England: we do not enough aim at giving vividness to our studies. One important caution is necessary: a mass of slides quickly succeeding one another is useless. Each slide should be allowed to remain before the eye a long time, and from a dozen to twenty are enough for one lecture.

Mr. Gilbert Murray's lecture was an appeal to teachers of Greek plays to study not only the linguistic element—which, of course, must form a large part of their work—but also the inner motives of the actors; to work up to the dissection and analysis of the play, so as to be able to answer such questions as an actor might ask of an author whose play he was helping to realize. Teachers should always remember that the language is spoken language, which was bound to be clear at the instant, that it was uttered by the human voice with powers of emphasis. It is for teachers to think out where this emphasis would have fallen, and to realize what was the point. At each speech they should ask themselves why the actor says what he does, and be on the look-out for dramatic interruptions and irregularities in speech, as well as for unmarked divisions in choruses. Looked at from this point of view, the least eloquent speeches will often prove to be the most dramatic; the frigid and so-called comic scenes will tend to disappear. Things which to a reader in a comic mood seem comic, in a tense mood seem tragic and particularly poignant. In commentators who have realized the whole dramatic situation, a psychological line of explanation will probably be right as against a strictly logical one.

On Saturday morning, after the necessary business had been gone through, Prof. Butcher moved for the appointment of a committee on the pronunciation of Latin, to consider also, later, the pronunciation of Greek. He urged that matters are now worse than before the reform was partially introduced; that in England we are in a state of chaos, not even using "a consistently

"incorrect method." In these islands, especially now that there is so much interchange of teachers between England, Ireland, and Scotland, it is imperative that we should have a uniform pronunciation which is approximately correct. The essential points are the observance of quantity, of the quality of the vowels (roughly speaking, Italian), and of the hard sound of *c*, *g*, and *t*. The meeting adopted the proposal with one dissentient.

Two excellent papers on the utility of classics were read, one by Mr. R. L. Leighton, the other by Mr. T. Rice Holmes.

At this point the Lord Chancellor, who has become President in succession to the Master of the Rolls, arrived and gave his presidential address. He entered a plea on behalf of a more diffuse and free reading of Greek, even though it were not Attic. We should extend our studies to Herodotus, Lucian, Athenæus, and even the Byzantine authors. Accuracy should not be sought for too early, but allowed to come late, after many mistakes have been made.

In the afternoon Prof. Ernest Gardner suggested some methods for helping those employed in classical teaching to keep in touch with recent discovery and investigation.

Mr. Page's paper on the concentration of classical work in schools on what is essential was perhaps the most important contribution made to the cause of classical learning during the meeting. If the study of classics is not to be dropped very tenderly overboard, we must lighten the curriculum, and the present is certainly not the time for introducing yet other studies, such as orthography, philology, and textual emendation, into schools. We want better teachers, but boys are labouring under too great a strain in trying to tackle two ancient languages during the early part of their school career. Grammar and composition should be taught almost entirely in Latin; and more time given to Greek literature. Under Dr. Kennedy no Shrewsbury boy deigned to practise Greek prose.

Mr. S. E. Winbolt, in supporting Mr. Page, made a practical application of desirable classical subjects to a fourth-form time-table, and urged that our present practice of classical composition in forms below the fifth and sixth is decidedly excessive, and that the only classical composition which must be retained in lower forms is Latin prose.

After the Rev. W. C. Compton had advocated a reform in school grammars, a motion was carried for appointing a committee to consider ways of lightening the classical curriculum and for improving the means of instruction.

#### WHEN WAS JOHN KNOX BORN?

University of Aberdeen, December 31st.

MANY will have read with satisfaction Dr. Hay Fleming's announcement, in *The Athenæum* of December 24th, that he is about to publish a 'Life of Knox,' and to 'discuss at considerable length' the date of the Reformer's birth.

The fact that almost all the additional considerations in favour of the later date, adduced by Mr. Andrew Lang and myself, had already occurred to so accomplished an archeologist, strengthens my belief that they have some weight, although one must keep an open mind until *altera pars* has been heard. I am glad to know that Dr. Fleming recognizes that Dr. Buchanan must have seen Spottiswoode's unpublished MS. before composing his own work, so that the former's testimony need be no more than an echo of the latter's. I was misled by Dr. Fleming's omission to refer to Buchanan's dependence, when he was contending that "their joint but unauthenticated statement as to the Reformer's age ought not to be implicitly accepted." But Dr. Fleming was reserving, apparently, that notable considera-

tion (to which I drew attention) for his book. It will be admitted, I presume, that but for Prof. Hume Brown's most important recovery of Young's letter of 1579, belief in the traditional date would probably not have been seriously shaken; but to Dr. Hay Fleming belongs, undoubtedly, the credit of fortifying and supplementing Young's testimony, and of first setting the question effectively before the public view.

HENRY COWAN.

#### 'THE HISTORY OF WEXFORD'

December 17th, 1904.

MR. PHILIP HORE'S 'History of Wexford' is published by Mr. Elliot Stock, of Paternoster Row. Vols. i. to iv. have been issued. The last of these, containing the history of Duncannon Fort, Loftus Hall, Hook, Slade, Baganbun, and Bannow, was advertised in the July number of *The Antiquary*, a well-known monthly journal, published by Mr. Stock, as "now ready, price 20s. net to subscribers." I had entered my name as a subscriber to the series from 1900 at 20s. a volume, and in course received a copy of vol. iv., but with it there was a note that the price had been raised to 2l. To this I demurred.

Even on the amended prospectus it is stated, "This volume is issued at 20s. net to subscribers," and the words printed in red, "In consequence of the fourth volume of Mr. P. Hore's 'History of Wexford' being nearly double the size of previous volumes, the price will be raised to 2l.," show that subscribers are distinguished from non-subscribers, and that the rise in price was not to act retrogressively. Though not controverting the above statement, Mr. Stock refuses to let me have the volume at subscription rate. I think this is unfair treatment, against which I make this protest. Subscribers of 1896 receive the volumes as published at 10s. each.

E. PERCEVAL WRIGHT, M.D.

Late President R. Soc. Antiq. Ireland.

#### INCORPORATED ASSOCIATION OF ASSISTANT MASTERS.

THE annual general meeting of the Assistant Masters' Association was held on January 4th at the Mercers' School, Holborn. Mr. G. E. S. Coxhead, the chairman for 1905, in referring to the progress made by the Association since its foundation in 1891, congratulated its members on having secured a hearing from the public, and warned them of the danger of becoming too sectional or infected with trades unionism. Secondary schools, which had gradually been shut out from the main stream of national feeling and progress, had been given by the Act of 1902 a chance of getting back again. He emphasized the value of the A.M.A. in relation to local bodies, and hoped it would co-operate loyally with the universities and elementary teachers in helping to co-ordinate the three grades of education. The retiring chairman, Mr. G. F. Daniell, in presenting the annual report for 1904, said that the Association had had a year of steady progress in every direction. He referred to the support given by the Head Masters' Association in urging before the Board of Education the claims of assistants to better security of tenure, and also to help received in this direction by the recommendations of such experts as Prof. Sadler. "That his recommendations may be put into effect is our earnest hope." Dealing with the disabilities under which assistants too often labour, he remarked that

"it would be a national gain if not only our teachers, but our administrators, and even our statesmen, would learn to think biologically. To such a statesman it would appear unwise to sterilize one of the more intellectual sections of the community, and particularly unwise to diminish

the sources from which recruits may be expected for the teaching profession."

In the matter of the Board of Education's regulations for secondary schools, he believed it possible to have a great organization of higher education without destroying the individuality of the teacher or of the school, but admitted "the danger of petty and injudicious interference with the details of school management," and quoted a recent example. While the Board's regulations for secondary school buildings are excellent, the fear is that we shall have the buildings and the pupils, but no money properly to remunerate a good teaching staff, the importance of securing which is utterly neglected in the latest edition of the regulations. In reference to the local authorities, he congratulated them on having, for the most part, taken the right step first, namely, by making a survey of the existing provision of secondary education, both as regards public and private schools. For his own part, he had faith that the increased popular control would bring greater popular interest. Costly mistakes would probably be made, but the state of higher education in England would be greatly improved.

Mr. R. F. Cholmeley then moved a resolution on the control of endowed schools:—

"That in the opinion of this Association any endowed school for which the Local Education Authority, acting through an Education Committee constituted in accordance with the provisions of the Education Act of 1902, provides, or is prepared to provide, a large proportion of the money required for the maintenance of the school, should be controlled in the manner which appears most desirable to the Local Education Authority; and, further, that the Board of Education should not oppose, in such a case, the abolition of the existing governing body, if the Local Education Authority is in favour of such abolition."

Quoting the recent friction in the case of Burnley School, he urged that it was an anomaly that the money should be found by the educational authority, and that the control of a school should rest with an independent governing body. Personally he had little confidence in the "pious founder," but thought that we must learn to trust our educational authorities.

Mr. G. F. Bridge, in seconding, said that one consideration seemed to him axiomatic, that the school which is not controlled by the local authority must go to the wall; but on these authorities there should be co-opted members representing secondary and university education. He therefore moved the addition of the words, "and provided that both on the local authority and on the committee of managers of the school there is adequate representation of secondary and university education."

This was unanimously accepted by the meeting.

A twofold resolution on salaries, which was adopted by the joint conference of head and assistant masters, was moved by Mr. E. D. W. Hewlett, with the omission of the words, "each rise to require the assent in writing of the head master":—

"1. That a salaries scheme should, with the approval of the governing body, be established for each school, to include (a) provision for annual or other periodic increase of assistant masters' salaries; (b) power for the head master to recommend further increase of salaries.

"2. That this meeting considers it highly desirable that the commencing salary paid in any secondary school to any master registered in Column B should be not less than 150l."

This was a matter which needed no discussion, and the resolution was carried unanimously, as also was a motion regretting that, under the new regulations of the Board, the average grant has not been increased, and that the authority of the official register of teachers is not recognized. In spite of having an agency of its own, the meeting considered that all vacancies in endowed schools and other schools supported by public money should be advertised in the public press.

Without a dissentient vote the meeting recorded



its dissatisfaction with the decision of the Board not to allow the governors of the Whitgift Grammar School (Croydon) to make any retiring allowance to the Rev. G. H. Huddleston on his being requested to resign after thirty-one years' satisfactory service as an assistant master in the school, beyond a payment equivalent to one term's salary as a solatium. The Whitgift School is wealthy, and the governors thought that the revenues could bear the charges; but the Board had refused, because it did not care to create a precedent.

Motions were also carried in favour of a direct representation of the A.M.A. on the Teachers' Registration Council, and of a Federation of Associations of Secondary Teachers which is to be formed around the existing College of Preceptors, and which will be able to express an authoritative opinion on matters connected with secondary education.

After lunch Dr. Rouse, a former hon. secretary of the Association, read a paper entitled 'A Plea for the Useless.' The gist of this was an ironic query as to which we can best do without, the useful or the useless. The problem of to-day is not how to keep our trade, but how to keep our souls alive. Compulsory Greek! An absurd phrase, as foolish as "compulsory happiness" or "compulsory beauty." "Of all the useless nations that ever cumbered the earth commend me to the Jews and the Greeks," said Dr. Rouse, pleading in a delightful vein of bantering humour for a proper valuation of the contributions of these two peoples to the world's history.

Mr. S. E. Winbolt, another former hon. secretary, proposed a vote of thanks, which was heartily accorded.

Next, Mr. A. A. Somerville (Eton College) moved:—

"That this meeting welcomes the report of the Cambridge University Syndicate on Studies and Examinations, especially the recommendation that candidates should be permitted to take one or two modern languages in place of a classical language."

The arguments adduced for the abolition not of Greek, but of compulsory Greek, were that the present requirements of the universities are ridiculous, and that our present system of teaching Greek is a failure.

Mr. F. Storr advocated "free trade" in the matter: let those who wish get their culture through Greek, but those who do not, get it in another way. We want to widen the entrances to our universities. This motion was carried by forty-nine to thirteen.

The meeting ended with a desultory and somewhat unsatisfactory discussion on the teaching of English with reference to the recent memorandum of the Board, and to a more thorough report on the subject by the Education Committee of the A.M.A.

Among others who addressed the members at the dinner in the evening were Mr. H. J. Mackinder and Prof. S. H. Butcher. The former urged teachers so to design the subjects of education that they may produce in the future a generation that would be able to "think imperially." This was a chance for teachers to stand forward as empire-makers. The latter illustrated the difficulties of the teaching profession, upon which such exacting demands are made by the public.

### Literary Gossip.

MESSRS. LONGMAN have in the press 'Letters to "Ivy" from the first Earl of Dudley,' edited by Mr. S. H. Romilly. These are selected from a correspondence (long supposed to have been destroyed) which the Earl of Dudley, better known first as the Hon. John William Ward, and afterwards for a time as Viscount Dudley and Ward, kept up throughout his life with

his greatest friend Mrs. Stewart, the second wife of Prof. Dugald Stewart, of Edinburgh. The letters range from 1801 to 1832, and contain many stories about Rogers, Byron, Canning, the Duke of Wellington, Lady Caroline Lamb, Madame de Staël, and, in fact, most of the leading men and women of the social, political, and literary world of the day.

THE same firm are publishing 'The Crisis of the Confederacy: a History of Gettysburg and the Wilderness,' by Capt. Cecil Battine. The book is an effort to produce an account which is as trustworthy as possible, and intelligible to the general reader. By the courtesy of the American War Department their map of the field of Gettysburg has been reproduced.

MR. FISHER UNWIN is about to issue a volume by Dr. Andrew Macphail, entitled 'Essays in Puritanism.' It contains a series of studies of Jonathan Edwards, John Winthrop, Margaret Fuller, Walt Whitman, and John Wesley.

THE third volume of 'The Cambridge Modern History' will be published on January 18th. The title, 'The Wars of Religion,' sufficiently indicates the period with which it deals. The editors announce that the 'History' will be supplemented by a volume of maps and another volume containing genealogical and other tables and a general index.

'BLOOMSBURY' is the name of Mr. C. F. Keary's forthcoming novel, which will be published next month by Mr. Nutt. The scene is laid almost exclusively in the quarter of London indicated by the title. But for contrast this microcosm is peopled with a great variety of intellectual types, suggestive of the sects and "isms" among which almost all societies are nowadays partitioned.

MR. FREDERIC VILLIERS, the war correspondent and artist, who has just returned from Port Arthur, is writing an account (which will be published by Messrs. Longman at the end of this month, illustrated by his original sketches) of his experiences with General Nogai's army before the great fortress. He will deal with all the vicissitudes of the indomitable besiegers, having been an eyewitness of the fighting night and day during the last three months. The book will be called 'Port Arthur: Three Months with the Besiegers: a Diurnal of Occurrences.'

MR. FRANCIS THOMPSON has composed a little treatise on "Brother Ass"—St. Francis of Assisi's nickname for the body—in relation to its burden, the soul. The volume, with its citations from orthodox spiritual physicians in their diagnosis of sin as a bodily disease, and in their resulting prescriptions, will be published by Messrs. Burns & Oates, with the title of 'Health and Holiness.'

THE Rev. Walter Hobhouse has resigned the editorship of *The Guardian*, to which he was appointed in 1900, and will retire at the beginning of April.

MR. J. L. GARVIN has somewhat suddenly undertaken the editorship of the extended *Outlook*. His articles on foreign politics have been largely quoted in Paris and Berlin; he is the acknowledged author of *The Daily Telegraph* papers on 'Fiscal Reform,' re-

published with an approving preface from Mr. Chamberlain. Most of Mr. Garvin's work, however, has been anonymous, including 'The Economics of Empire,' that much-discussed Supplement to *The National Review*. The notable articles signed "Calchas" in *The Fortnightly Review*, which have been variously attributed to Lord Rosebery, Sir R. Giffen, a member of the Russian Embassy, a British retired attaché, and others, are credited in the best-informed circles to Mr. Garvin.

THE London business of the Cambridge University Press will be transferred in the course of the present year to Fetter Lane, Fleet Street. In consequence of continued development, the Ave Maria Lane warehouse has become inconveniently small, and the large leasehold warehouse known as St. Dunstan's House, at present in the occupation of Messrs. Sampson Low & Co., has been purchased. It will be now possible to have showrooms where the publications of the Press—Bibles and Prayer Books, educational and miscellaneous works—can be inspected.

AMONG the articles in the February number of *The Independent Review* will be the following: 'How Long Halt Ye?' by Mr. G. L. Dickinson; 'The Poetical Element in Liberalism,' by Mr. G. K. Chesterton; 'Side-Lights on the Franciscans,' by Mr. G. G. Coulton; and 'The Churches and the Child,' by the Rev. J. O'Donovan. Mr. Arthur Sidgwick will contribute a review of Myers's 'Fragments of Prose and Poetry,' and Dr. Rashdall one of the recent 'Life' of Canon Liddon.

AN edition of B. Barnes's 'The Devil's Charter,' prepared by Mr. R. B. McKerrow, will be published shortly by Mr. Uystpruyst, of Louvain, for Prof. Bang's 'Materialien' for the study of early English drama. It is a curious and unequal play, and can hardly be reckoned worthy of the author of 'Parthenophil and Parthenophe'; but it is of considerable interest to students, on account of its relationship to Marlowe's 'Faustus,' by which it appears to have been in great measure inspired. Extracts from it appeared in Grosart's edition of Barnes's poems, but it has not previously been reprinted.

READERS of 'The Country Day by Day' in the *Daily Mail* during the past year will welcome the publication by Mr. Heinemann of these interesting notes, now considerably enlarged, in book form, by Mr. E. Kay Robinson. The author is the best of writers on nature, and his text is illustrated by his own photographs.

MESSRS. HARRISON & SONS, of 59, Pall Mall, will remove in a week or so to 45, Pall Mall, lately in the possession of Messrs. King & Co., bankers. They are leaving what once was a noted coffee-house in the eighteenth and early nineteenth centuries; later, the lower part was altered, and was tenanted by Mr. Olivier, bookseller, from whom Messrs. Harrison & Sons purchased the business. The Smyrna Coffee house, as it was called, is full of associations with the wits and authors of the eighteenth century. Messrs. Harrison's new premises are next door to the Star and Garter, a famous clubhouse, where the first rules of the M.C.C. were drawn up.

D. M. writes from Philadelphia:—

"Mr. W. D. Howells, in his department, 'The Easy Chair,' in the December issue of *Harper's Magazine*, complains that one of the results of the International Copyright Law has been to deprive the American public of 'lots of good reading at the lowest price.' Again, he says, 'We have.....been deprived of the best English literature, which we had so cheap because we stole it.' But it is certain that not every current English book sustains Mr. Howells's contention. The third volume of Saintsbury's 'History of Criticism,' on the reverse of the title-page of which is the statement, 'Printed by William Blackwood & Sons, Edinburgh, Scotland,' is mailed by the American publishers for \$3.70 net. The price of the book in England is 20s. net, so that an English buyer could import the book from America at a saving of fully 5s. We this side of the water have no protest to offer, but it would seem as though one might very well come from English book-buyers."

Mr. J. M. HART writes from Cornell University concerning a communication from M. Marcel Schwob published by us on December 10th:—

"M. Schwob's objection to the use of the title 'The Children's Crusade,' by E. Everett-Green, is not well taken. That title was used thirty-four years ago by the Rev. George Zabriske Gray in his work 'The Children's Crusade: an Episode of the Thirteenth Century,' New York, Hurd & Houghton, 1870, pp. xiii, 238. The Rev. Mr. Gray, afterwards Dean of the Protestant Episcopal Seminary in Cambridge (Massachusetts), though not a professed historian, was a scholar of wide reading and excellent judgment. A glance at the authorities cited by him, pp. xi-xiii, will show that he took his work seriously."

In the February issue of *Chambers's Journal* Mr. Archibald S. Hurd will discuss 'The Revolution in the British Navy.' Dr. Dawson Turner writes with experience on the present position of 'The Motorist'; Mr. Harry J. Wilson on 'Industrial Accidents,' and Mrs. Sanders on 'Our Milk Supplies.' Mr. E. J. Prior, in a paper entitled 'In Condemned Cells,' describes a little-known prison in East London, connected by an underground passage with the Tower. Two articles of literary interest are 'A Memory of Frank Smalley,' and 'Author and Publisher,' a review of Mr. Marston's 'After Work.'

The *Times* announces the publication on January 20th, 21st, and 23rd, of nine chapters of an unpublished novel by Beaconsfield, written in his last days. It is added that it will not be available in any other form till the publication of Mr. Monypenny's official 'Life,' which may not be ready before the lapse of two years.

A CURIOUS mistake has lately been perpetrated by *The Egyptian Gazette*. On Prof. Petrie's departure some weeks back for the peninsula of Sinai, some admirer wrote to *The Gazette* announcing the fact, and adding that his paymaster was the Egypt Exploration Fund. The editor, who had apparently not read 'Methods and Aims in Archaeology,' turned this into a paragraph describing the Edwards Professor of Egyptology as a well-known mining expert, who was sent out by an "Egyptian Exploration Company" to dig for turquoises. Luckily Dr. Reisner, now at work at Gizeh for the University of California, chanced to see the paragraph,

and at once wrote to the editor setting him right.

Mr. H. A. LUDWIG DEGENER, who during some years managed for Messrs. Williams & Norgate their Oxford branch, has started as a publisher at 15, Hospitalstrasse, Leipzig. He intends to specialize in almanacs, technological works, and school-books. Further, he will devote his energies to the publication of German translations of remarkable English and French works. He is, for instance, the publisher of the German edition of 'The Prodigal Son,' and will issue translations of other works by Mr. Hall Caine in due course.

THE firm of Messrs. Wells Gardner, Darton & Co. has been converted into a limited company. The whole of the present issued capital will be held by the directors and their relations. The change has been made in order that Mr. Joseph William Darton, who has had for so long the sole control, should have some relief from the responsibilities of management. We hope that Mr. Darton may be spared for many years to enjoy the increased leisure to which his long services to his firm and the trade entitle him.

THE valuable summary of books which is produced yearly by *The Publishers' Circular* is just out. Juvenile works and other fiction reach 1,731 books, and with new editions 2,548 books—about the same number as last year; history and biography (653), arts, science, &c. (532), and travel (289), show an increase; poetry and the drama (407) is about the same as last year; but *belles-lettres*, essays, &c., show a decline, 220 as against 315; politics and trade (775) have gone up, of course. The grand total is 8,334, which is 47 less than last year.

Two lectures on 'The Japanese Spirit' will be delivered by Mr. Y. Okakura, of the Imperial University, Tokyo, at the London School of Economics, on Tuesday and Friday next. Admission may be obtained free on application to the Secretary of the School at Clare Market, W.C.

M. ERNEST JUDET, for many years a leading member of the staff of *Le Petit Journal*, has left that paper, and undertaken the direction of *L'Éclair*, a paper of very good literary quality. M. Guillaume Sabatier, who had so ably edited *L'Éclair* for the past eight years, retired from it on its recent change of proprietorship. *L'Éclair* is one of the few five-centime Paris papers which still offer a four-page sheet.

THE death, in her seventieth year, is announced of the popular novelist Ferdinande von Brackel, author of 'Die Tochter des Kunstreiters,' 'Im Strom der Zeit,' &c.

WE are glad to see that University College, London, is taking an interest in Polish literature. 'Mickiewicz as Moral Teacher and Political Leader, 1834-1855,' is the title of a course of free lectures by Dr. Lutoslawski on Monday afternoons, beginning on January 23rd.

THE magnificent Marcian library in Venice is to be reopened this year. It contains over 100,000 volumes, and many most important MSS., among them a Vulgate of the eighth century, a copy of the 'Divina Commedia' with illustrations by Giotto, &c. The library was founded by the Greek Cardinal Bessarion, who fled to

Venice before the Turks, and brought with him over a thousand codices, which he presented to that city.

## SCIENCE

*Through the Unknown Pamirs: the Second Danish Pamir Expedition, 1898-99.* By O. Olufsen, Lieutenant Danish Army. (Heinemann.)

GEOGRAPHERS and explorers will easily recollect the interest taken in Lieut. Olufsen's first expedition to the Pamirs in 1896-7, when it was said that he had visited country till then untraversed by white men, and had discovered a primitive race of dwarfs, dwellers in caves, the owners of dwarf breeds of domestic animals. He travelled from Copenhagen, through Russia to Samarkand, and thence by "tarantas," round by Tashkent to Khojand, and along the route to Kashgar as far as Osh, which he made the base of operations. Here he equipped his expedition, and set forth in a southerly direction, crossing the Alai mountains, and passing by Kara Kul (a common name in these parts, meaning "black lake") to the Pamirski Post, a small Russian advanced fort; thence he proceeded to the Alichar Pamir, and the Yashil Lake, and, crossing the Khargosh Pass, entered what is called the Great Pamir. Here the less-known part of his route began, for he followed the Pamir river to its junction with the Ab-i-Panja, or Upper Oxus, and continued down the northern bank of that river as far as Kalai Wamar. The road is difficult by reason of sand-drifts and of many tributary streams or rivers from side valleys; consequently it is seldom used. Thence Olufsen returned to Osh by Kalai Wanj, Garm in Karategin, and the Alai range. He reported the people of Wakhan to be of short stature, mentioned many ruined forts said to have been built by the Siyahposh Kafirs, and stated that the worst part of the route was between Ishkashim, at the bend of the Oxus, whence it flows north, and Garan.

This journey, it is explained, was of the nature of a reconnaissance for the second and more elaborate expedition, of which the book before us is the record. By the same route as that formerly chosen, Osh was reached on May 28th, 1898, and was left for the Pamirs on June 15th. Approximately, 128 days were devoted to the exploration of the Pamirs, Wakhan, and Garan, and about the same period was spent in winter quarters at Khorok, a place near the junction of the river Gund, which flows from the Yashil Lake, with the Ab-i-Panja, or Upper Oxus. Here

"we passed the time at our winter quarters.....in meteorological, botanical, zoological, linguistic, ethnographical, and anthropological examinations of the materials collected, and barred up by snow as we were, we only made one excursion towards the north, to Kalai Wamar, in the month of December."

Now as the expedition lasted from March 23rd, 1898, to November 22nd, 1899, a comparatively short portion of the time was spent in Wakhan and Garan, or, indeed, in the region of the Pamirs; more time was passed elsewhere, as, for example, in and about Samarkand, Bokhara, and Merv;



round Khiva, Charjui, and Hazarasp to Baku on the Caspian Sea; and, finally, on a visit to Persia. Nevertheless, much interesting information has been collected, divided into various sections, and partly published in separate volumes, of which the present book is one. It is certainly attractive, and it is most creditable to the author that this can be said, as it is written in, to him, a foreign language. This matters less in ordinary description, for his countrymen as a rule find little difficulty in speaking or writing English; but it tells considerably in his presentment of Oriental names, some of which are much disguised to our eyes by the transliteration adopted.

The reader is transported to the banks of the Pamir river, which flows from what we used to call Lake Victoria, now more commonly called Sir i-Kul or Zorkul, and sees

"the lovely deep valley with its flat-roofed houses built close together and surrounded by gardens, fields, and thick copse, along the banks of the arms of the river, and up the mountain terraces. He is now only ten kilometres from Vakhān. He is in the province of Vakhān, and before him he sees the majestic range of mountains known as the Hindu Kush. The river Pandsh, that flows below through the valley, is the main source of the Oxus or Amu Darya. That river is of unusual importance, for it is the boundary between the troops of Russia and the fierce hordes of Afghanistan. In the following pages I shall treat wholly of this part of Vakhān and of the provinces along the Pandsh, Ishkashim, and Garan, all lying in Russian territory."

The author discusses the question of the main source of the Oxus, and, following Lord Curzon of Kedleston, who is supported by Mr. Stein, author of 'The Sand-Buried Cities of Khotan,' states it to be the Ab i-Panja, which, as its name indicates, has five chief feeders and flows through the Panj or Panja valley; but recent information points to the glaciers of the Nicholas range as a more important source. Now much time and ingenuity have been spent in discussing what is or is not the true source of a river, often with small profit to any one, and the Oxus is no exception. All rivers have many sources unless we consider only the rain or snow which feeds them. One tributary is longer than another, but may or may not carry more water, whilst the discharge of each stream varies greatly according to circumstances. Hence, till minute surveys have been made of every valley drained, and infinite detail has been collected, so that average discharge over all seasons is known, it is premature and useless to say that one out of the many feeders is the main source. What we know is that the sources are in the area drained, and in the case of the Oxus its head catchment basins are singularly complicated. There is a perfect maze of valleys whose waters flow in different directions, yet ultimately passing west they form the Oxus. Take, for example, the northern and southern slopes of the Nicholas range. The former drain into the valley which contains Lake Victoria, whence the Pamir river flows south of west; the latter, east of the Burgotai Pass, drain into Lake Chakmaktin, out of which the Ak su flows in a north-easterly direction for some fifty miles or more, when it makes a great bend northwards, and, turning to the west, contributes its quota to the Oxus.

Stranger still, the drainage from the Burgotai Pass (marked Waran Pass on Lord Curzon's map) feeds at once the Ak su to the east and the Ab i-Panja to the west. The great divide, or watershed, of this part of the world is, however, that whence the water on one side reaches the Oxus, which is lost eventually in the Sea of Aral; whilst the water of the other side finds its way eastward, and under many names flows through Chinese Turkestan, disappearing finally, after constant conflict with the sand of the desert, in the shifting lakes and marshes known as Lob Nor.

Passing from the subject of the original source of the Oxus, the author describes in an interesting way the Ab i-Panja, its valley and tributaries; also the Hindu Kush, with its great peaks Nushau (query Mount Nysa=*Nivra*) and Tirach Mir, north of Chitral, "one of the most magnificent and most imposing glacial formations of the world." He saw the mountains of Badakshan, and longed to explore the mystical lake of Shiva, hidden in their recesses, and jealously guarded by the Afghans. He could not do so, but devoted his attention to Garan, with its holy fountains and geysers, and thus describes what he saw:—

"On a terrace of the rock below the place at which the eastern uppermost fountain issues, a small yard has been fenced about with a wooden paling; this yard encloses a number of little fountains, which bubble out of small holes only large enough to allow the passage of an ordinary lead pencil. This is the sanctuary of the nation, as is indicated by a small primitive altar beside the uppermost fountain, which pours down on the fenced-in square. The altar consists only of some natural little caves in the rock beside the source—on shelves in these caves are placed a small copper lamp, a small earthenware lamp, and a round black stone; above the altar is a white banner on a staff, and on the top of the staff is a hand with distended fingers, made of sheet iron—this hand has certainly, as will be shown later on, a symbolic significance, as it is often found carved in rocks and stones in Vakhān.....In the yard in front the natives say their prayers—kneeling down before the lamps, which are lit on special occasions, they cover their faces with their hands."

Sacrifices are made; the people bathe in the sulphurous water, and are healed of their diseases.

In turn, Lieut. Olufsen treats of the climate, the houses, trade, and agriculture of the country. He further examines carefully questions concerning the people, their customs and religion, this excellent book being brought to an end by Sören Hansen's chapter on the anthropology of the Tajiks of Shignan and Wakhan.

The volume is well illustrated from photographs by the author. It is printed on "coated paper," which makes it heavy to hold, in spite of there being but 238 pages, inclusive of preface and index. It is a useful contribution to the already extensive literature of the Pamirs.

#### MODERN SCIENCE AND THEORY.

*An Introduction to the Theory of Optics.* By Arthur Schuster, F.R.S., Professor of Physics in the University of Manchester. (Arnold.)—There is probably no branch of physics on which it is so difficult to write a satisfactory text-book as optics. The importance assigned respectively to geometrical optics and the

theory of optical instruments, to the theoretical and experimental treatment of interference and diffraction, to the older and the newer theories of the nature of light, must vary with the personal predilections of the author; the choice made by one is sure to be rejected by another. Hence the two standard text-books which held the field before the publication of Prof. Schuster's treatise differ widely in their scope. Preston's 'Light' is above all things experimental, Drude's 'Optics' eminently theoretical; the aim of the former is to present to the student an account of the phenomena to be observed and an explanation of them deduced from fundamental principles, the proof of which may be somewhat scanty; the latter pays but small attention to experiments and appliances, but shows how the entire science may be built up from the assumptions of the electronic theory which has been developed by the author.

Prof. Schuster seeks to combine the advantages of both forms of treatment. His first part is a condensed Preston, his second a condensed Drude. "The first part," he says,

"includes those portions which may be treated without the help of the equations of dynamics..... The mathematical treatment has been kept as simple as possible, elementary methods only being used..... The second part is intended to serve as an introduction to the higher parts of the subject."

Let us state at once that Prof. Schuster has been completely successful within the limits which he has laid down for himself. In no more than 340 pages he has managed to treat, and in admirable fashion, every topic of interest in physical optics which could possibly be dealt with by the methods to which he is confined. As an example of what a text-book for higher students should be, we may point out the chapter on 'Optical Instruments.' Of geometrical optics there is none—and, indeed, the study is only of importance to designers of instruments—but with the help of a few elementary properties of reflecting and refracting systems proved in an earlier chapter the author deals with all the efficiencies and deficiencies which are likely to be of interest to the physicist. No student could fail to understand this portion, no specialist could fail to derive instruction from it.

But we venture to think that Prof. Schuster is mistaken in his rejection of all but elementary methods in his first part. The book is not for elementary students, but for those who intend to take the subject seriously—for those, that is, who will never attain to success without some acquaintance with modern analysis. And the disadvantages are more direct than those involved in the discouragement given to the acquirement of mathematical knowledge. The paragraphs on Huyghens's principle, excellent as they are in their way, leave an impression of incompleteness, which is only removed by the study of some such treatment as is supplied in Drude's book. It is, indeed, pointed out that the proof given is not entirely rigid, but there is great temptation to the student to refrain from the trouble of pushing inquiries further into statements that are made without rigid proof.

Moreover, we doubt whether "elementary" methods are really easier than "advanced," if any but the simplest problems are to be attacked. Numerical results are both more tedious to reach and more liable to error by consideration of Fresnel Zones than by the use of Fresnel Integrals, and yet the latter are not mentioned. It is the same with Newton's 'Principia'—nothing is easier to read, but no methods are more difficult to apply, though according to conventional usage they would be classed as "elementary." It is not the less skilful operator that can afford to dispense with the most powerful instrument.

Many will differ also from the author's statement that the

"study of physics must be based upon a knowledge of mechanics..... a study of the old elastic

solid theory must precede the introduction of electromagnetic equations."

But what if, following our present tendency, we come to reduce mechanics to electricity—if we find it simpler to refer all phenomena to those properties of the ether which are summed up in the electro-magnetic equations? Surely it is a step in the wrong direction to attempt to refer these again to the laws of "gross" matter. The elastic solid theory is in no way more fundamental than the electro-magnetic; it only fails to account for the same number of phenomena.

The faults, however, are few here compared with the excellences, and many will see the latter where we have called attention to the former. We are delighted to find copious references to original authorities, and especially to Lord Rayleigh's works, which are almost unknown to students. The biographical notices of leaders of the science are likely to arouse an interest in their writings, but it might have been well to include more chronological references. We recommend the work heartily to all advanced students of physics, with only a hint of warning that the information should be supplemented from other sources. The type, printing, and general appearance are all that could be desired.

*The Analytical Theory of Light.* By James Walker. (Cambridge, University Press.)—This book is an attempt to

"give an account of physical optics without having recourse to any hypothesis respecting the nature of the influence which constitutes light or the character of the medium in which it is propagated. From a few simple experimental facts it is shown that a stream of light may be represented by a periodically varying vector transverse to the direction of the beam, and on this result, with an appeal where necessary to experimental facts, the treatment of the subject is based."

Mr. Walker uses the term "physical optics" in the sense in which it is usually employed at the present time, but, by a strange perversion, the words have come to designate the only part of the theory of light which is not physical. Physics, fifty years ago an abbreviated synonym for applied mathematics, is now the name of an experimental science; mathematics is indispensable to its study, but only as providing deductions from hypotheses by which the truth of those hypotheses may be proved or disproved; intricate calculations, the results of which cannot be tested in the laboratory, may be of intense interest, but they belong to the sphere of the mathematician, not that of the physicist.

Mr. Walker's treatise consists in the application of the most powerful analytical methods to certain problems in three of the chief portions of physical optics—wave motion, diffraction, and propagation in crystalline media. The theory of optical instruments, an important branch of the subject, is left entirely unnoticed. Detailed criticism of a work so purely mathematical would be out of place in the present notice; we will merely assure those who are capable of appreciating it that they will find here a lucid exposition of the recent researches in this field of Sommerfeld, Lord Rayleigh, Prof. Schuster, and other prominent investigators, together with much that is original. The section dealing with diffraction is particularly elegant and complete.

But while it must be recognized that the book is a notable contribution to pure science, we may point out that it renders little aid to physics. One of the chief problems of that science is the investigation of "the nature of the influence that constitutes light," the discussion of which is specially excepted by the quotation we have given from the preface. Even when matters of physical interest would seem to come within the author's scope he has postponed their interest to purely mathematical discussions. That part of the theory of the diffraction grating which is of the greatest interest to those who have to make or use the instrument is rather scanty, while many pages

are devoted to the determination of the intensity of the fringes formed by a straight edge to a degree of accuracy far exceeding that of our most perfect photometric appliances. The topics which occupy the greatest part of the attention of physicists—Michelson's study of the structure of spectral lines, Wood's investigations of dispersion, and Drude's wonderful applications of the electron theory—are frankly regarded by the author as irrelevant to his purpose.

On the other hand, the book suffers in some respects from the lingering traces of physics that are to be found in it. It would have been more satisfactory to state clearly the results in which truth was assumed, and to found on these the analytical structure. The references to experimental work are too brief to be clear to those previously ignorant, and are apt to lead to confusion between the starting-point and the goal of the investigation. There is some fear that the value of such works may be more than counterbalanced by their tendency to obscure the points at issue in modern physics. Mathematics applied to physics is a good servant, but a dangerous mistress.

The printing and general appearance of the volume form a specimen of the best work of the Cambridge University Press.

*The Becquerel Rays and the Properties of Radium.* By the Hon. R. J. Strutt. (Arnold.)—The interest in the new science of radio-activity has spread far beyond the small circle of those who have made a serious study of physics; it has extended to almost every educated man. But men of science, while jeering at the crude notions of the uninitiated, have done nothing to enlighten them. They have written papers and treatises for the benefit of their fellow-workers; they have written articles of a "semi-popular" nature, wholly unintelligible to any one who has not an elementary knowledge of physics, and full of platitude to any one who has; but they have left the laity to obtain their information from the irresponsible babblings of ignorant journalists.

Mr. Strutt has undertaken the task that others have left undone. One of the most prominent of the younger generation of physicists, with a considerable first-hand knowledge of the phenomena which he describes, he has deigned to write the book before us. His account of the Becquerel rays will be comprehensible to any one who has no deeper knowledge of electrical theory than is unavoidably acquired in a passage through the least scientific of schools; it may not abound in the sensational statements to be found in paragraphs on 'Recent Science' in daily journals, but the reader has the assurance that the facts are at once accurate and complete. If only a few more books of this type were written, there might be some hope of a general appreciation of the methods, aims, and results of science, which would go far to promote its study.

We may point out a few slight flaws, which will probably be corrected in a second edition. Thus an electroscope is mentioned on p. 6, but is not described until p. 28; the terms "electrode," "anode," "cathode," are not defined; but these are slight blots on a book for which no praise can be excessive.

*Elements of the Mathematical Theory of Electricity and Magnetism.* By J. J. Thomson. (Cambridge, University Press.)—We are sure that the third edition of Prof. Thomson's well-known text-book will meet with as warm a welcome as was accorded to its predecessors. The only change of importance that has been introduced is the inclusion of a chapter on the properties of moving electrified bodies. In view of the prominence which has been attained by this branch of electrical theory, owing to its intimate connexion with the phenomena of conduction in gases and radio-activity, no treatise, even if intended for elementary students, would be complete without some reference to it. In

the same chapter the author expounds the notions of electrical mass and momentum in the ether. We will merely add that the treatment of the new matter is as lucid and suggestive as that of the old; no higher praise could be awarded.

#### SOCIETIES.

**INSTITUTION OF CIVIL ENGINEERS.**—Jan. 10.—Sir Guilford L. Molesworth, President, in the chair.—It was announced that 49 Associate Members had been transferred to the class of Members, and that 33 candidates had been admitted as Students. The ballot resulted in the election of Baron Strathcona and Mount Royal as an Honorary Member, of 7 Members, 37 Associate Members, and 3 Associates.

**SOCIETY OF BIBLICAL ARCHEOLOGY.**—Jan. 11.—Dr. Pinches read a paper on 'Nina and Nineveh.' After a short description of the contents of the early inscriptions bearing the names of Lugal-anda and Uru-ka-gina, with their predecessors (between 3500 and 4500 B.C.) and the interest attaching to some of the names of deities found therein, the author spoke of a small section of them referring to fish, seemingly offered to the goddesses Nina, Istar, and Bau, and probably likewise to the god Nin-Girsu. Nina has long been recognized by Assyriologists as the patron goddess of the city of Nina, in Babylonia, the group expressing which (a fish within the character for a receptacle or habitation, followed by the character for 'place') is the same as that most frequently used for the Assyrian city of Nineveh; and the ideograph here described likewise expresses, with the prefix of divinity, the name of the goddess herself. The opinion of Prof. Jastrow (who has made a speciality of the religion of the Babylonians) that Nina and Istar, the goddess of the Assyrian Nineveh, were identical with each other, was quoted, and it was pointed out that his contention was greatly strengthened by a tablet in the possession of Mr. Harding Smith, in which offerings of fish were made to Istar (placing her as it were on a level with Nina) as well as by the fact that one of the non-Semitic names of Istar was Nin or Nina. Objections on the score of difference of parentage could be made, but these facts, added to the probability that the goddesses of Babylonia, like the gods, could all be identified with each other, might be held to override them. This portion of Babylonian mythology therefore suggests that the Assyrian Nineveh was a Babylonian foundation, originated probably by a colony from Nina, in South Babylonia. The early tablets recording gifts of fish to the fish-goddess Nina probably illustrate the reference in Herodotus to the Babylonian fish-eaters.

#### MEETINGS NEXT WEEK

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| MON.   | Royal Academy, 4.—'Invention and Imagination,' Mr. G. Clausen.   |
| —      | Bibliographical, 5.—'The English Book-trade before the Incorporation of the Stationers' Company,' Mr. E. Gordon Duff.  |
| —      | London Institution, 5.—'History of International Arbitration,' Dr. W. Evans Lush.  |
| —      | Surveyors' Institution, 8.—Papers by Mr. W. Menzies and Mr. A. R. Stenning on 'Urban and Rural District By-laws.'  |
| TUES.  | Royal Institution, 5.—'The Structure and Life of Animals,' Lecture I. Prof. L. C. Miall.   |
| —      | Colonial Institute, 8.—'Imperialism from an Australian Standpoint,' Mr. E. A. S. Harney.   |
| —      | Institution of Civil Engineers, 8.—'The River Hooghly,' Mr. L. F. Vernon-Harcourt.   |
| —      | Zoological, 8.—'A Collection of Sipunculids made at Singapore and Malacca.' 'A Collection of Geophyrea from Zanzibar,' and 'The Sipunculids and Echinurids collected during the "Skeat Expedition to the Malay Peninsula,"' Mr. W. F. Lancaster; 'The Ural and Pharyngeal Dentures of Elasmobranchs,' Mr. A. D. Imms; 'A Contribution to the Anatomy of Chamaeleon and some other Agamids,' and 'A Note on the Brain of <i>Uropterus niger</i> ,' Mr. F. E. Bedford. |
| WED.   | Chemical, 8.—Nitrogen Halogen Derivatives of the Sulphonamides, Parts I. and II. Mr. F. D. Chittaway; 'Electrolytic Oxidation of Aliphatic Aldehydes,' Mr. H. D. Law; and five other Papers.   |
| —      | Meteorological, 7½.—Annual Meeting; President's Address, 'The Connexion of Meteorology with other sciences.'   |
| —      | British Archaeological Association, 8.—'Norman Art and Architecture in Sicily,' Rev. H. Hart.  |
| —      | British Numismatic, 8.—'The Carolingian Sieges Pieces, 1612-9,' Dr. P. Nealon.   |
| —      | Entomological, 8.—Annual Meeting; President's Address.   |
| —      | Folklore, 8.—Annual Meeting; President's Address.  |
| —      | Geological, 8.—'The Geology of Ayrshire Fawcett and Moel Llyn-nan,' Mr. W. G. Fearnside.   |
| —      | Nitrochemical, 8.—President's Address, 'What were the Carboniferous Ferns?'  |
| —      | Society of Arts, 8.—'Wireless Telegraphy and War Correspondence,' Capt. Lionel James.  |
| THURS. | Royal Academy, 4.—'Taste,' Mr. G. Clausen.   |
| —      | Royal, 4½.   |
| —      | Society of Arts, 4½.—'The Gates of Tibet,' Mr. D. W. Freshfield.   |
| —      | Historical, 5.—'The Development of the Inclosure Movement in England,' Miss E. M. Leonard.   |
| —      | Royal Institution, 5.—'The Religion of Shakespeare,' Mr. Churton Collins.  |
| —      | London Institution, 6.—'Dvorak,' Dr. E. Markham Lee.   |
| —      | Linnean, 6.—'Botanical Collecting,' Dr. A. Henry; 'The Cranial Osteology of the Families Osteoglossidae, Pseudocottidae, and Paracottidae,' Dr. W. G. Ridewood.  |
| —      | Society of Antiquaries, 8½.—'The Tombs of Minos Cnosus,' Mr. J. Evans.   |
| FRI.   | Institution of Mechanical Engineers, 8.—'Some Impressions of American Workshops,' Mr. A. J. Gimson; 'Waterworks Pumping Engines in the United States and Canada,' Mr. J. J. Hart; 'Some Features in the Design and Construction of American Fanning Machines,' Mr. A. Kenrick, jun.; 'Engines at the Power Stations, and at the St. Louis Exhibition,' Mr. A. Saxton.  |



Enl. Royal Institution, 9.—'New Low-Temperature Phenomena,' Prof. Sir J. Dewar.  
 Sat. Royal Institution, 3.—'Wat Tyler in London,' Lecture I, Prof. C. Oman.

### Science Gossip.

THE Council of the Geological Society of London will this year award its medals and funds as follows: The Wollaston Medal to Dr. J. J. H. Teall; the Murchison Medal to Mr. Edward John Dunn, of Melbourne; the Lyell Medal to Dr. Hans Reusch, Director of the Geological Survey of Norway; and the Bigsby Medal to Prof. J. W. Gregory. The Wollaston Fund is awarded to Mr. H. H. Arnold-Bemrose, the Murchison Fund to Mr. H. L. Bowman, and the Lyell Fund is divided between Mr. E. A. N. Arber and Mr. Walcot Gibson.

DR. GUSTAVE LE BON has put his well-known theories on the evolution of matter into the shape of a book, which will shortly be published in Paris. It is believed that an English translation has been arranged for.

THE safe arrival of the mission at Simla on the 9th inst. disposes of all previous rumours as to the progress of Capt. Rawling's expedition to Gartok, and no doubt an official report will be shortly issued. But it may be mentioned that the latest news to reach India of the progress of the mission had been consistently favourable for the prospects of the expedition. Several caravans returning to Lhasa passed it *en route*, and gave the party a very friendly greeting as well as some useful information. Winter had set in early in Western Tibet, but no doubt was felt as to the mission reaching Gartok. On the other hand, the Tibetan traders did not think that Capt. Rawling could attempt the passage of the Himalaya, whether he selected the route to Simla or that to Almora, before the spring. The result has shown the contrary.

THE Congress for Innere Medizin will be held at Wiesbaden, April 12th to 15th, under the presidency of Geheimerat E.-b.

MR. LYNN has in the press (Sampson Low, Marston & Co.) new editions of his handy little books 'Remarkable Comets' and 'Remarkable Eclipses.' They will appear about the end of the present month and the latter will be of especial interest in view of the coming eclipse of the sun next August.

THE German Astronomical Society offers a prize of 50l for the most exact calculation of the next appearance of Halley's comet, based on the time of its appearance in 1885. The essays may be written in German, English, French, or Italian, and must be sent to the Astronomische Gesellschaft, Sternwarte, Leipzig, by December 31st, 1908.

A SIXTH satellite of Jupiter (stated to be not brighter than a star of the fourteenth magnitude) was discovered by Prof. Perrine at the Lick Observatory on the 5th inst. Like the ninth satellite of Saturn, it is at a much greater distance from its primary than the other satellites.

GIACOBINI'S new comet (d, 1904) was observed at the Lick Observatory on the morning of the 20th ult., at Vienna on the 21st, and at Königsberg on the 22nd and 27th. Its orbit has been calculated by Herr Ebell, from which it appears that the perihelion passage took place on November 4th, at the distance from the sun of 1.89 in terms of the earth's mean distance. The comet will continue to approach the earth until about the 19th inst., when its distance from us will be about 2.21 on the same scale. Its apparent place is in the north-eastern part of the constellation Hercules, and it is moving towards the boundary between Lyra and Draco.

BORRELLY'S new comet (e, 1904) was observed at Bamberg on the evening of the 1st inst., and at Vienna on that of the 2nd. It is described as round, with diameter of about 2', and nucleus

not quite centrally situated. Several determinations of the elements of its orbit have been published; that of Dr. Strömberg gives the perihelion passage on the 1st inst., at the distance from the sun of 1.56 in terms of the earth's mean distance. That from the earth is now 1.24 on the same scale and increasing, so that the comet is becoming fainter.

THREE new small planets are announced as photographically discovered by Prof. Max Wolf at the Königstuhl Observatory, Heidelberg: two of these were detected on the 14th ult., and the third on the 27th. One which was discovered at the same place by Herr Dugan on September 20th, 1903, and numbered 516, has been named Amherstia; and another, detected by Prof. Wolf on April 20th, 1904, has received the designation Herculina.

TWO new variable stars are also announced: var. 188, 1904, Draconis (probably of the Algol type), which was detected by Madame Ceraski whilst examining photographic plates taken by M. Blajko at the Moscow Observatory; and var. 189, 1904, Andromedæ, which was noted by Mr. Stanley Williams, of Hove, Brighton, and is, he remarks, evidently of long period.

THE 'Annuaire du Bureau des Longitudes' for 1905 has appeared. The astronomical section contains, besides other information, tables of the elements of variable stars, of stellar parallaxes, of double stars and proper motions, and an article by M. Gramont on stellar spectroscopy.

### FINE ARTS

*Porcelain.* By Edward Dillon. "The Connoisseur's Library." (Methuen & Co.)

ONE of the most untimely and unfortunate interruptions recorded in literature was that when Bridget, instead of, as usual, acquiescing in the incidental remarks of her cousin, began the long, rambling reminiscence of their early life recorded in the essay on 'Old China.' It gives us, it is true, some slight glimpses of that devoted couple in their days of poverty, touching from the narration of their innocent shifts and schemes, as in the way the folio Beaumont and Fletcher was at last secured, and interesting from their shadowy pictures of old London playhouses and of suburban lanes which once were green. Yet, with all respect to the memory of the amiable and venerable interlocutrice, these personal recollections scarcely compensate us for what we have lost.

Elia was evidently in the vein, and at his best. The light, airy trifling with the "little, lawless, agate-tintured grotesques" ornamenting the recent purchase—the set of "extraordinary old blue" cups and saucers—was, doubtless, the prelude to a dissertation on the bowls and beakers, or other more sumptuous pieces, which stood on the mantelshelf and sideboard of the cosy interior. He would probably also have illustrated his arguments by reference to choice specimens belonging to his friends, or which had caught his attention in the old country houses he tells us he sometimes visited. All this is lost. Lost also are the traditions, current in the days of his youth, and held by him as cherished memories, of the eighteenth-century appreciation and criticism of Chinese porcelain. For it was then that all the subtle qualities of the crowning artistic achievement of a super-subtle race were most keenly felt. Porcelain, it will be

remembered, in its inception and throughout its long career, was made for the Chinese Court, than which, at least in old days, the world has, perhaps, seen none more refined and cultured. It was, therefore, only natural that the art lavished on these slender vases or storied bowls should receive its fullest recognition from the cultured class in the century when taste—only attained after the nurture of successive generations—was in the highest degree sensitive and acute, and when it had not suffered the inevitable degradation following its so-called diffusion.

Moreover, at the time referred to, although the Chinese had already begun to manufacture for the European market, their wares were not so garish in colour and design as those sent West during the last century, still less did they resemble the hard, cold, lifeless imitations of well-known types now being exported in shiploads. Hence, when Elia began his projected essay, he was in a far more favourable position to do justice to the theme than has fallen to the luck of succeeding writers. He had no misgivings as to the authenticity of the wares, and, consequently, no need to use the ever-recurring qualifying phrases of the modern historian. And even in the matter of the ancient history of the art, although the translations of Stanislas Julien, of Dr. Busbell, and Dr. Hirth had not then appeared, yet it is possible that at the old East India House, Elia may have met Orientals or servants of the Company who had made researches in the history of porcelain at the land of its invention. Altogether, he took pen in hand at the precise moment when the stars were most propitious. And then, what a pen served his bidding! Surely there was never another more germane to the matter, one that could have interpreted all these twists and twirls of ornamentation—painted quips and cranks—or could have revealed the secrets of the delicate tints and mysterious glazes of the famous porcelain of the great epochs. Who now, outside the Great Wall, can unravel for us the plots of the dramas being enacted by the "men with women's faces, and the women with still more womanish expression"? Who will tell us the old-world love tales, or translate for us those dainty pastorals "seen through the lucid atmosphere of fine Cathay"? It is only when we come to consider the matter from all sides that we are conscious of our immeasurable loss. Of a truth, dear Miss Bridget, silence is golden.

But if the world has missed a literary masterpiece, a succession of able writers have benevolently exerted their best efforts to supply our loss. The subject has been treated by them from many points of view and on various lines, usually with the result that some fresh light is thrown on its multi-form phases. The story has been told with concision by the late Sir Wollaston Franks, and all students of the art have admired his marvellous faculty of condensation. It has been discussed in many folio volumes by Dr. Busbell, and his readers have hesitated which to applaud the more, his learning or the splendid illustrations which almost place before our eyes the actual objects. The majority of the writers have, naturally, chosen a middle course, narrating the history

with more or less fulness, and illustrating the examples of the different wares with such copiousness as they could command. But nearly all works on Chinese porcelain have this in common, that the historical notices appear to be copied the one from the other. It is so, not because the stage of finality has been reached, but because the writers are rarely acquainted with the Chinese language. Hence documentary research is not within their reach, their texts being limited to a few well-known translations, of which Stanislas Julien's 'King-tchen Tao Lu' is the most important.

The special feature of the latest contribution to the literature of porcelain—that at the head of this notice—consists in the attention devoted to the scientific side of the subject. Mr. Edward Dillon's starting-point is the conviction of the need of

"a thorough comprehension not only of the technical processes that are involved in the manufacture of porcelain, but of the physical and chemical nature of the substance itself."

He therefore devotes the first few chapters of his work to the description of the composition of the pastes, glazes, &c., together with an explanation of the technical procedure in use at the porcelain potteries; but in doing so he keeps well in view the class for whom he is writing. The connoisseur does not desire to study tables of analyses, nor does he care to be initiated into the secrets of the potter. Sufficient for him to know how his cherished vases were wrought and fashioned, and of what their substance is composed. All this he will find set forth in the volume before us with a clearness and precision to be acquired only after years of practical work in the laboratory. Knowledge of this kind need not detract from the artistic interest of the most refined examples of the art—it may even lead to the perception of hitherto unrecognized sources of delight. Respecting the historical notice of porcelain in China and the adjacent countries of Japan and Korea, we have not observed that any new facts have been added to what was known previously. So much of the story as has yet come to light is here carefully arranged, and if we cannot accept all the conclusions of the author, we fully recognize the difficulties attendant on the attempted solution of problems whereof the premises are as yet so uncertain. It should be stated that Mr. Dillon does not confine his work to an account of the porcelain of the Far East; he includes in it brief notices of the porcelain manufactories of Europe, both English and continental. It might, perhaps, have been more convenient if he had treated the Eastern and Western wares separately, or at least in two volumes.

Looking alone to China, we may ask whether the time has not come when, the compilation of these comprehensive treatises being for a while abandoned, the study of this branch of ceramic art might not be more surely advanced if the writers confined their publication to separate portions of its long history, seeking to make their illustration as complete as possible. In the present stage of the inquiry it is the illustration of the various wares which is especially needed. The reissue of the Franks Catalogue, with illustrations of all the examples

described, would perhaps be too large an undertaking for a single volume; but if the Keeper of the Department at the British Museum where the collection is preserved could issue it in sections, he would render students of ceramic art for ever his debtors.

#### ART AND ARTISTS.

*Francesco Guardi.* By George A. Simonson. (Methuen & Co.)—Very little is known of Guardi. There is no reason to suppose that he had a commanding or vivid personality, and during his lifetime, indeed until recent years, his fame was so entirely overshadowed by that of his great master Canaletto, that hardly any contemporary notices of him are to be found. Casanova mentions him, it is true, but in such a way as to show that he was by no means famous. With such a dearth of material, we must be grateful for the additional details, few and uninteresting as they are, which Mr. Simonson has had the good fortune to discover. They amount, in the main, to a genealogical tree of the Guardi family, who were natives of the Val di Sole, in Tyrol; the baptismal certificates of Francesco Guardi and his sons, and an extract from the diary of Senator Gradenigo mentioning the exhibition by Guardi of two large views of Venice, which he had painted, by the aid of the camera lucida, to the order of an English patron; he calls Guardi a pupil of Canaletto.

Francesco Guardi, or Dei Guardi, as he sometimes called himself, for one of his ancestors had been ennobled, was of Austrian parentage, though the name suggests that the family was originally Italian; but, so far as we know, he spent nearly his whole life in Venice. He was born in 1712, and as early as 1719 his sister Cecilia was married to Tiepolo. Between 1750 and 1760 he married; between 1761 and 1763 he became a member of the Scuola dei Pittori; in 1782 he was painting for Pietro Edwards, and in 1793 he died. Such are virtually all the facts that can be gathered about the artist, and, well though it was to have them definitively recorded once for all, we scarcely think they justified expansion into so large a volume as Mr. Simonson's. It is, of course, filled out with a good deal of vague enthusiasm for the artist, and is accompanied by an attempted list of his works which does not in any way pretend to completeness.

The author advocates Guardi's claims in comparison with Canaletto's, with more warmth than knowledge, and his ideas of artistic methods do not give one much confidence in his judgment. The following passage will illustrate this. The author finds a striking similarity of composition between an etching of S. Giorgio by Canaletto and a picture at Treviso by Guardi. He says of the etching:—

"It is a curious instance of Canale's arbitrary way of transposing edifices. In the etching Canale has entirely reversed the actual positions of the buildings on the island, consisting of the campanile, dome, and façade of the church and houses beyond..... This etching by Canale, which partakes more of the character of an original composition than of a direct study from nature, Guardi must have seen somewhere, as the reproduction of his picture at the museum at Treviso, p. 26, proves..... One is driven to the conclusion that Guardi in this instance used the camera, which, as is well known, reverses the images of objects seen through it."

The only conclusion to be drawn from this passage is that Mr. Simonson has not yet realized that an etching does exactly what he here puts down to Canaletto's caprice. The etching in question is probably a straightforward rendering from nature, which, of course, becomes reversed in the printing. Guardi, if he made use of Canaletto's etching, which is likely enough, reversed it to the actual arrangement of the scene; but in doing this the camera lucida, which is the instrument

we know him to have used, would have been of no use whatever, since it does not reverse the thing seen.

The book is written in a stilted and stiff style, with elaborate circumlocutions which suggest that the author was anxious to fill the requisite number of pages. It is illustrated with a number of reproductions from Guardi's works, some of which are good, while many are rather weak and vague in tone.

*John N. Rhodes.* By William Thorp. (Leeds, Jackson.)—The career of Rhodes, the Yorkshire painter, is associated with the history of one of those provincial schools of art which became common with the general diffusion of culture in England. That of Leeds, to which Rhodes belonged, and to which he gave a certain celebrity, had as its starting-point the tradition of skilled craftsmanship to which the potteries and the jappanning trade had given rise. Joseph Rhodes, the father of John, and known as the "father of Yorkshire painting," was himself one of the skilled craftsmen employed in the imitation of Oriental lacquer. The end of the eighteenth century witnessed a great change in the general attitude of the provinces towards art. The foundation of the Royal Academy, and the diffusion by means of prints of a knowledge of the masterpieces of later Italian painting, induced a disproportionate ambition for the more conscious and elaborate expressions of the artistic sense. The minor crafts, which were at last beginning to flourish in England as they had long flourished on the Continent, were despised, and that fatal pre-eminence of picture-making which we now deplore was established. Men, fitted admirably by quickness of perception and skill of hand to succeed in the finer crafts, learnt laboriously to display their poverty of imagination and trivial interests in oil painting. Leeds might well give up its annual exhibitions for the encouragement of modern art, and return to the manufacture of its inimitable ware, or produce once more those fanciful imitations of Oriental lacquer which still delight us.

The history of John Rhodes illustrates the change of his time. The older generation of painters, rooted in the same traditions of good craftsmanship, maintained some standard of excellence; but the "Northern Society for the Encouragement of the Fine Arts," founded in 1809, with pompous letters of advice from Benjamin West, P.R.A., soon showed the way to the formation of the drawing-master style of the early Victorian epoch. All this may be gathered by one who reads between the lines of Mr. Thorp's little monograph, though he himself sets it out with becoming pride. The reproductions will, however, convince the reader of the sad results of this encouragement of the fine arts, and diffusion of useful knowledge. Rhodes was evidently excellently trained by his father, and had a strong specific talent for design; but he was in no sense a great artist, nor was he proof, as the older craftsmen would have been, against the growing vulgarity of taste. Landseer and the sentimental dog picture had already made their mark; and even from Etty, genuine artist though he was, Rhodes seems to have gathered what was least admirable. We find here the beginnings of that muddle-headed mixture of technical methods from which we still suffer, in a pen-drawing done to look like an etching, "a dainty bit of delicate drawing finely executed," no doubt with that abominable instrument, dear to the fancy stationer, known as an etching pen, but, we need scarcely add, absolutely worthless, as all such imitations of one process by another are bound to be. The pity of it is that Rhodes clearly had real talent, as one can see from a sepia sketch, plate viii., and a rather well-composed landscape, plate x. How long, one wonders, will it take England to realize that the movement of the early nineteenth century has landed us in a *civil de sac*, and that



in proportion as art gets further from the roots of craftsmanship it is bound to wither? Such a book as this may unconsciously help to enlighten the public.

*The Wallace Collection at Hertford House.* By A. L. Baldry. (Goupil & Co.)—Yet another popular handbook on the Wallace Collection. It may be welcomed, however, for the number, though scarcely for the excellence, of its reproductions. Mr. Baldry has been able to dilute the catalogue into a sufficient accompaniment of text, and his power of echoing all, even the most contradictory, popular enthusiasms, fits him for the task. It seems to be a matter of indifference to him whether he writes of Meissonier or Rubens, Descamps or Rembrandt; for each he finds once more the familiar eulogistic phrase. It is fortunate, indeed, for such compilations that the catalogue under Mr. Claude Phillips's care corresponds so much more nearly than that of any other public collection with the results of recent research. We note that Mr. Baldry has not included in his book Mr. Claude Phillips's recent discovery of a genuine François Clouet in the collection. The mention of twenty Canalettos in the Wallace Collection will surprise those who know the difference between originals and school pieces.

#### THE WORK OF WATTS AT BURLINGTON HOUSE.

(First Notice.)

THERE is something pathetic in the inadequacy of words to do justice to certain great occasions. The exhibition of the work of Watts at Burlington House is one of them. In after years we may, perhaps, be able to define the achievement of Watts rather more clearly than we can do just now, when the memory of his living presence is still with us. But it is doubtful whether we shall ever again have a similar opportunity of examining and comparing so many of his pictures. Even if we do not give Watts a place in the British School by the side of Reynolds, his place is at least so high that an exhibition like this may rightly be termed historic.

Nothing, in our opinion, proves the loftiness of Watts's achievement more completely than the impossibility of comprehending this exhibition in one or two visits. In the case of a second-rate artist, half-an-hour is enough for separating the pictures (perhaps some ten or twelve) in which his talent has crystallized most perfectly from a general average of respectable mediocrity. A strong painter like Millais needs a little more time. But a single visit would still be enough to enable the eye to select the pictures which contained more than could be understood from a brief glance. When a really great master's work is exhibited, the proportion of pictures which must be seen again and again becomes so large that visit after visit is needed for the formation of any clear idea of the different phases of the painter's genius.

The collection now on view at Burlington House undoubtedly belongs to the last class. Even for those who have some acquaintance with the master's work the first impression of the exhibition will be one of sheer bewilderment. The mere variety of the subject-matter upon which Watts exercised his genius is in itself so great as to perplex the intelligence, which as the visitor moves round the galleries, has continually to turn from some impressive portrait to a remarkable landscape, and from the landscape to an elaborate allegory.

To the painter the exhibition is even more complex, because Watts, although his life was passed apart from the stir and stress of his time, as an artist was working continuously for seventy years during which the craft of painting in Europe was absolutely revolutionized. The unfinished portrait of himself on the screen in Gallery III. (No. 192) was painted only last year.

The earliest portrait of himself, at the age of seventeen (1), was painted in 1834, when Turner was in mid-career, and Watts's first picture at the Royal Academy, *The Wounded Heron* (38), appeared in the exhibition which contained Constable's 'Arundel Mill.'

It is only natural, during a period so long and so pregnant with change as that which elapsed between 1834 and 1904, that the artist's manner should have undergone considerable alteration, even if his ideals also did not suffer from the loss of artistic conscience which brings the work of Millais to a deplorable close. Watts was self-taught, and thus we find that during the first thirty years of his artistic career he followed a number of masters, learning something from each of them. After the year 1864 he seems to have finally settled upon the manner which suited his temper, his hand, and his ideals, and for the remaining forty years of his life he confined himself to the method which makes a work of his at once recognizable in any collection of modern pictures.

The present exhibition contains a long series of portraits which gives the student of Watts a unique opportunity of tracing in detail the various influences under which he fell during the years in which he was training himself for the great work of his life. We therefore take the opportunity of following briefly the course of this development before dealing with the pictures which belong to his full maturity.

In comparing Watts's early pictures with the contemporary drawings, a remarkable thing is evident. The pictures vary considerably in composition, colour, and treatment; the drawings never vary at all from youth to old age. All are conceived in the same spirit, almost all are carried out on the same method, and that method, curiously enough, though in its way careful, accurate, and fairly competent, has not a trace of the spirit, the invention, and the taste which make almost every one of the paintings the work of a great and original artist. The critics who have a poor opinion of Watts's technical merits might make out a very fair case for themselves on the evidence of the drawings. It seems to us more reasonable to think that Watts followed the advice of Reynolds, and drew habitually with the brush and not with the crayon. His drawings, considering the vast mass of his work, are singularly few, and in most cases would seem to be things done to please friends, without the serious purpose which he put into every piece of painting which came from his hands.

In the exhibition Watts's earliest efforts at portrait painting can fortunately be viewed together. Much of the breadth and simplicity of his later work appears in the very first of them—his own portrait at the age of seventeen (1), painted in 1834. The next four pictures (2-5), all painted in the thirties, show the predominating influence of the English school of portraiture. The two latest, *Mrs. Charles Hamilton* (2) and *Richard Jarvis* (5), both painted in 1839, differ curiously—the former catching not a little of the grace and refinement of Gainsborough, while the latter is tainted with the rather petty accomplishment of the followers of Lawrence. It proves at any rate that Watts at the age of twenty-two was a thoroughly equipped professional artist, and that the peculiarities of his later handling cannot be attributed to want of technical ability. *The Children of General Charles Hamilton* (7), painted some four years later, in 1843, shows the same thorough knowledge of the technical practices of the eighteenth century, blended with greatly increased breadth and refinement.

Then comes a great break. With the 300l. gained as a prize for his cartoon of 'Caractacus' Watts went abroad, first to Paris and then to Florence. The effect upon his art was immediate, as the portrait of *Lady Dorothy Nevill* (6), painted in 1844, indicates. The

glowing contrasts of red and blue and the strongly defined forms show the impression made upon Watts by the art of Italy, though to us he may appear to have seen it through the spectacles of Eastlake. The curious *Miss Marie Cassavetti in Turkish Dress* (48), which might almost be mistaken for a Hoppner, apparently shows that Watts's colour-sense was developing before he left England, but it was not till he studied the Italian masters that he came to his full stature as a colourist.

By the year 1850, Watts had won a second Government prize, and was painting a fresco in the House of Lords. Dates seem to render it unlikely that he was able to see much of Alfred Stevens, who left London in 1847, the year in which Watts returned to it; but the masterly portrait of *Demetrius Cassavetti* (44), painted in 1849, resembles Stevens so closely that the likeness can hardly be a mere coincidence. In the *Portrait of E. C. Ionides* (45), painted about the same time, the similarity is almost equally striking. The large picture of *The Sisters* (43), dating from 1850, shows that he was also influenced by the earnest art of William Dyce, one of his companions in the fresco painting at the House of Lords. Three years later the fresco was finished, and Watts painted himself (9), with the red robes and cool coppery flesh-tints of Bronzino. The portraits of *Miss Mary Fox, Countess of Ilchester* (42), and *Mary and Constantine Ionides* (33), painted in or about 1857, show him still struggling towards nature and colour by means of Italian formulae, used, perhaps, with more daring than felicity.

It is evident that he found himself by returning during the next two years to the example of the great English painters of the eighteenth century. In the *Miss Nassau Senior* (32) and the *Lady Margaret Beaumont* (176) the influence of Reynolds and Gainsborough is incontestable. Gainsborough himself, indeed, could hardly have painted the lavender silk dress in the latter picture with more delightful science. The early portrait of *Tennyson* (189), also dated 1859, goes back still further to the example of Rembrandt.

In the noble portrait of *Lady Lilford* (15), dated 1860, the influence of England and Italy appears at last perfectly blended, and from that time forward Watts's progress is steady and sure. Perhaps some hint from a Rossetti water-colour may have inspired the *Miss Prinsep* (175), painted in the same year; the *Choosing* (74), dated 1864, a portrait, by the way, of Miss Ellen Terry, was certainly done under Pre-Raphaelite influence; while there remains a certain suggestion of Rossetti in the handling of the *Countess Spencer* (72), and in the glowing colour of the *Countess Somers* (183). Again, the pattern of the curtain in the exquisite *Miss Edith Valliers, Countess of Lytton* (19), recalls Bellini's 'St. Dominic,' which hung for years at South Kensington before being one of the glories of the Venetian Room at Trafalgar Square, and even Leighton is suggested more than once by the later portraits; but as a rule, after the year 1860, Watts's work is absolutely personal, and shows few and slight traces of external influences.

The date 1861 seems too early for the portrait of *Molloy* (39), and more characteristic specimens of the painter's progress are afforded by the highly finished *Sir William Boorman* (58), and the striking, but not quite fortunate *H. W. Phillips* (163), belonging to the year 1865—pictures which prove that Watts's style was finally settled.

Next, in 1866, comes the masterly portrait of *Joachim* (27), the first of that long series of famous portraits which has made Watts a familiar name to thousands to whom his art could never appeal directly. The portraits of the years 1870 to 1875 are among the finest Watts ever produced. The *John Stuart Mill* (34), in the present exhibition, is not, however, the original picture, but a replica—a fact which

perhaps accounts for a certain looseness in the handling. Mill consented to sit by the urgent wish of a friend, whose commission Watts accepted. Mill died on the day the portrait was sent home. Watts afterwards painted a replica, which he submitted to the owner of the original picture, in case he should prefer it to the version done from life. He, however, decided on keeping the first portrait, a decision with which the painter himself concurred. The wonderful visionary *Burne-Jones* (63), the handsome business like *Millais* (65), the romantic-looking *Calderon* (69), and the charming *Lady Garvagh* (59) are all so well known and so justly famous as to need no detailed comment. The powerful portrait of *Dean Liddell* (168) is only one more proof of the complete grasp of his business which Watts possessed—a grasp so firm, and, on the whole, so consistent that it is unnecessary to add to the mass of existing criticism which deals with the portraiture of Watts's maturity, even if space permitted it.

Looking back over the whole series, we are amazed at the variety of design, feeling, and colour with which he treated generation after generation of his contemporaries, making out of each an independent original and beautiful work of art. What that variety means will be best understood by those who themselves have tried the difficult art of portrait painting. In the case of portraiture it is evident that Watts possessed a fertility of artistic resource unmatched in the whole English School except by Sir Joshua Reynolds; but portraiture was only a part, and not the largest part, of his life's work. His achievements in the painting of landscape and of allegorical subjects must be reserved for a future article.

### Fine-Art Gossip.

WE are glad to notice that a new lectureship in the history of art has recently been instituted at University College, London, the lecturer being Mr. D. S. MacColl. During the past term Mr. MacColl delivered lectures on 'The History of Art from Hogarth to Constable.' He will continue his course in the present term on alternate Friday afternoons, beginning on January 13th, the subject of this course being 'English Art from Constable to the Present Time.'

THE Whistler Memorial Exhibition will open in the New Gallery on February 22nd, and continue till the end of March. A representative collection is expected. The French Government is lending 'The Mother' from the Luxembourg Gallery, and his Majesty the King has graciously contributed the Windsor collection of Whistler's etchings. The secretary of the exhibition asks for contributions from any owners of pictures, drawings, etchings, or lithographs by Whistler which have not been traced, and which may be lent for the occasion. He should be addressed at the New Gallery, Regent Street.

THE death is announced of Mr. George Aikman, who was born in Edinburgh in 1830, was trained to engraving and lithography, and since 1872 has been a painter of landscape. He was a contributor to *The Art Journal* and other periodicals, and made sketches of many old Edinburgh houses which have now disappeared. His father was an engraver and lithographer, and the son had an exceptional knowledge of engravers and engravings.

MESSRS. NEWNES will shortly publish a work by a Danish art critic, Dr. Th. Bierfreund, on 'Raphael's Years of Study.'

M. HENRI LÉOPOLD LÉVY, who died at his residence, 12, Boulevard de Clichy, Paris, on January 1st, was born at Clichy on September 23rd, 1840, and studied art under Cabanel, Picot, and Fromentin. He entered the École

des Beaux-Arts on April 3rd, 1856 but did not exhibit at the Salon until 1865, when his 'Hécube retrouvant au bord de la Mer le Corps de son Fils Polydore' won him a medal. This picture is now in the museum at Roubaix. In 1867 his picture of 'Joas sauvé du Massacre des Petits-Fils d'Athalie' was purchased by the State, and two years afterwards he won a second medal with 'Roger enlevant Angélique.' He continued to exhibit big pictures of scenes from classical history up to the Salon of last year. His more ambitious works include 'Le Couronnement de Charlemagne,' which is at the Panthéon; 'Les Grands Hommes de la Bourgogne,' which is at Dijon; and 'Sarpédon,' which is with the much smaller work, 'Christ mort,' at the Luxembourg. He also painted many portraits, some of which were exhibited at the Salon.

M. RAYMOND GUINERTEAU, a native of Angoulême, where he died on January 2nd, was a well-known French sculptor. He studied under Cavellier and Barrias, and exhibited during several years a number of busts of distinguished persons; but his most remarkable work is his statue of Carnot at Chambéry.

ONE of Belgium's greatest sculptors has passed away in Julian Dillens, whose death is announced from Brussels at the early age of fifty-four. Some of the most important statues which ornament the public buildings of Brussels were due to him. The beautiful group representing Justice, in front of the Palais de Justice, and several of the statues on the façade of the Brussels Art Gallery, are among his most important works.

IN an account in *The Times* of January 2nd of the unveiling of a war memorial window in the south transept of Lichfield Cathedral on New Year's Eve is the significant statement that "the insertion of the window involved an alteration of the architectural style previously existing at the site chosen, a debased Perpendicular window being replaced by an Early English one," the work of Mr. John O. Scott, the cathedral architect. It is evident that the Dean and Chapter of Lichfield are still intent upon wiping out the architectural history of their church, and in particular that part of it which tells of the munificence and care of good Bishop Hacket.

THE International Archaeological Congress will open on April 7th at Athens, under the presidency of the Crown Prince Constantine. Among the subjects for discussion is the pronunciation of Greek. Among the excursions, which are to begin on April 14th, are the following:—Delphi, Olympia, Mycenæ, Delos, Cnossus in Crete, and Rhodes.

## MUSIC

### BRITISH MUSIC.

#### CHORAL.

*The Love that casteth out Fear.* Sinfonia sacra, by C. H. H. Parry. Vocal Score. (Novello).—This work, produced at the Gloucester Festival last year, seems almost like a protest against the elaborate scores and huge orchestras of modern composers. It may not be so intended; anyhow, it comes from the pen of one who has shown that he is master of polyphony. Music is not to be condemned because it is intricate, otherwise we should have to condemn Bach and Wagner; but simplicity, when the commonplace, as in the work under notice, is avoided, is by no means to be despised. — *Ulysses*, dramatic oratorio, words by the late Samuel Butler, music by Henry Festing Jones, Vocal Score (Weekes & Co.), is cleverly written in a style which recalls the past, but in a work which professes to be dramatic, music of this kind fails to make a

very strong appeal. There are, however, some excellent numbers, such as the choruses "Great Circe" and "The charmed bowl," also the music of "The Sirens" in Part 3.—In *Mucius Scevola* (*Mucius the Left-handed*), dramatic cantata, the libretto is by F. G. Attenborough (Chrystabel), and the music by H. A. Harding (same publishers). The story of the brave Roman formed the subject of the libretto of a noted opera of which each of the acts was set by a different composer, the third and last by Handel. The subject is stirring, and the words of the work under notice are dignified. The music shows skill and dramatic instinct; like the 'Ulysses' mentioned above, it points to the past, but, even with old phraseology, the influence of modern music makes itself felt.—*Queen Mab*, by Josef Holbrooke, Op. 45 (Breitkopf & Härtel), is the vocal score of the work produced at the last Leeds Festival. The cleverness of the music can be seen, also the breadth of the concluding chorus, but without orchestral colouring much of the effect is naturally lost.—The words of *The Song of the Amal*, choral ballad (Novello), from Kingsley's 'Hypatia,' are set to grateful and picturesque strains by Mr. Percy Godfrey. This work won a prize at the Dover Musical Festival of 1904.

#### ORGAN MUSIC.

A SERIES of "Old English Organ Music," edited by J. E. West, and published by Novello, deserves the attention of organists. We may not be able to boast of a Buxtehude or a Bach, but the composers hitherto included in the scheme have something of merit to say which justifies a revival of their music. No. 1 has an *Overture* in C, by Thomas Adams, an organist of considerable note in the early part of last century. We find a directness in the music which gives it national character, also certain boldnesses of modulation which point to German influences, then making themselves felt. No. 2 is an *Introduction and Fugue*, by Dr. Benjamin Cooke, the pupil of Dr. Popenus, a sound and effective piece of writing. Nos. 3-7 contain pieces by Dr. Greene, John Stanley, the blind organist, and Samuel Wesley, the Bach enthusiast.—In the series "Original Compositions for the Organ," published by the same firm, we note three numbers (Nos. 305-7) by E. H. Thorne, organist of St. Anne's, Soho: a *Prelude and Fugue* (double) in F sharp minor, *Variations on Jeremiah Clark's tune 'St. Luke,'* and a *Fantasia* in F. The composer's great admiration for Bach is well known, and of this, by his "Bach" organ recitals, and performances of the 'Matthew' and 'John' Passions, he has given signal proof; yet, although the influence of that master shows itself in certain figures and harmonic sequences, Mr. Thorne is no mere imitator. The *Variations*, though clever, are somewhat formal; the *Fugues* are skillfully written, and further they are not pedantic. There are traces of modern influence, which show that the composer is not wholly given up to the worship of one master. The following are from the same firm:—A *Sonata* in D Minor, by Alfred H. Allen, contains something more than sound workmanship, and the light Scherzo offers excellent contrast to the stately opening movement and the elaborate *Finale*. An attractive *Rhapsodie* on a Christmas Carol, and a *Fantasia*, by William Faulkes, deserve note; also a graceful *Spring Song* by Alfred Hollins, and a pleasing *Pastoral Melody* by John E. West.—A *Prelude and Fugue*, in a minor, and a *Berceuse*, by W. Wolstenholme (Alfred Lengnick), testify, the one to the composer's skill, the other to his power of inventing a melody which does not belie its name, and treating it in a simple, yet refined style.—A *Canonetta* and a *Moment Musical*, by T. Haigh (Weekes), second and third numbers of a series of three pieces, are written in a smooth, pleasant style.



**Musical Gossip.**

At the Congress of the Incorporated Society of Musicians held last week at Manchester, Mr. W. A. C. Crickbank read a paper on 'The Progress of Music during the Nineteenth Century.' Dr. Prout, who opened the discussion, expressed the opinion that the art of melody was in danger of disappearing. Melody, he said, cannot be acquired, it is a gift; and if that gift is not so common as it once was, this is a misfortune which cannot be helped. Dr. Prout, however, added that if young composers did not write naturally, the stuff they produced was enough to make dead masters turn in their graves. He therefore evidently referred to composers who will not accept any natural musical thought, but deliberately seek by various artificial, though often clever devices, to make it appear original, an art which does not mend, but which mars nature.

A CATALOGUE of ancient and modern music, MSS., &c., from "The Henry Watson Music Library," exhibited in the Town Hall, Manchester, on the occasion of the conference mentioned in the preceding paragraph, has been published. Among the MSS. were an Antiphonarium of the fourteenth century, concertos of Mozart, and the organ part to anthems by Purcell and Blow, all in the handwriting of Henry Purcell. Of printed music and musical literature there were fine specimens of the sixteenth, seventeenth, and eighteenth centuries. Then there were complete editions of great composers, ancient and modern, in all 565 volumes; and, finally, various nineteenth-century publications.

It is with deep regret that we record the death of Mr. Thomas William Taphouse, the Mayor of Oxford, last Sunday. He was born in 1838, and at the age of nineteen entered his father's musical instrument business. After that he practised as a pianoforte tuner. But from early life he was a musical enthusiast, and in the course of years had collected a very fine private musical library. He had also gathered materials for a 'History of Music and Musicians.' While cataloguing the library of Oriel College he came across two unknown compositions by Purcell—Funeral March for Queen Mary, "sounded before her chariot," and the Canzona "sounded in the Abbey after the Anthem." It was only last year that the University of Oxford conferred on Mr. Taphouse the honorary degree of Master of Arts. As a man he was deservedly held in highest esteem. He was kind-hearted, and in matters of research always ready to give friends the benefit of information drawn either from his well-stocked brain or valuable books.

MADAME LA GÉNÉRALE PARMENTIER, née Maria Milanollo, whose death we recently noted, has bequeathed her patrimony to be divided equally between the Conservatoires of Paris and Milan, as a modest income whence purses may be granted to pupils of stringed instruments.

THE Volodkovicz prize of 5,000 roubles, offered at Warsaw for the best opera, has been awarded to 'Maria,' libretto after Malczewski, music by Romain Statkovski.

THE death is announced at Salzburg of Baroness Berchthold zu Sonnenburg, the last surviving relative of Mozart. Maria Anna, the sister of the composer, married Johann Baptist Reichsfreiherrn v. Berchthold zu Sonnenburg, Hofrath of Salzburg, and Warden of St. Gilgen, who died in 1801. The widow lived at Salzburg with her children until her death, October 29th, 1829. She was born in 1751, and as a prodigy she accompanied her brother and father in their great tour, when they visited Paris and London.

'A BOOK OF SHAKESPEARE'S SONGS,' published by G. Schirmer, New York, contains ten

settings: the old melody "The poor soul sat sighing by a sycamore tree," one by Morley, four by Dr. Arne, one by Haydn, two by Schubert, and Bishop's familiar "Bid me discourse." The volume is admirably got up, with delightful decorations by Edward Edwards.

CÉSAR FRANCK's noble Prélude, Choral, et Fugue for the pianoforte has been scored for orchestra by M. Pierné, and performed under his direction at the Châtelet, Paris. The transcription is said to be remarkably fine.

Le Ménestrel of January 8th states that 'Pepita Jimenez,' an opera by Señor Albeniz, produced at Barcelona, January 6th, 1896, has just been given at La Monnaie in French, and with great success; and on the same evening another of his operas, entitled 'L'Ermite Fleuri.'

**PERFORMANCES NEXT WEEK.**

SUN. Sunday Society Concert, 3.30. Queen's Hall.  
SUNDAY LEAGUE, 7. Queen's Hall.  
MON. Sousa's Band, 3 and 8. Queen's Hall.  
MR. JOSEF HOLBROOKE'S Concert, 8. Salle Erard.  
— Subscription Concert, 8.30. Aeolian Hall.  
TUES. Sousa's Band, 3 and 8. Queen's Hall.  
WED. Sousa's Band, 3 and 8. Queen's Hall.  
THUR. Mr. Harold Bauer's Pianoforte Recital, 3. Aeolian Hall.  
— Sousa's Band, 3 and 8. Queen's Hall.  
FRI. Sousa's Band, 3 and 8. Queen's Hall.  
SAT. Chappell's Hall Concert, 3. Queen's Hall.  
— Mr. Harold Bauer's Second Pianoforte Recital, 3. Aeolian Hall.  
— Mozart Society, 3. Portman Rooms.  
— Miss Uggie and Mr. H. Jones's 'Cello and Pianoforte Recital, 3.30. Reichstein Hall.  
— Sousa's Band, 3. Queen's Hall.

**DRAMA**

*The Works of William Shakespeare.* Vol. I. (Stratford-on-Avon, the Shakespeare Head Press.)

MR. BULLEN has applied himself of late, much to our advantage, to the publication of a variorum edition of Beaumont and Fletcher, and now we owe to his enterprise and preparation "The Stratford Town Shakespeare," the first edition of the poet's complete works printed, bound, and published in his native town. The first volume, which has appeared, is produced

"at the Shakespeare Head Press, in the house (built in the reign of Henry VII.) where lived Shakespeare's neighbour and friend, Julius Shaw, one of the witnesses to his will."

There will be ten volumes in all: the edition is strictly limited; the paper is hand-made; there is to be a frontispiece to each volume (in that before us we find, as might be expected, the Droeshout portrait); the type is of luxurious size, set up on a page between eleven and twelve inches in height, and shows up with delightful clearness against the ample margin; and the whole is excellently bound in red with gold lettering, while it bears signs of being able to stand wear better than some elaborate editions of good repute. To the present reviewer "the spirit of place," as an admired modern essayist has phrased it, is much in this case, for he knew Stratford before it had become the haunt of modern notabilities, journalists, and sentimental travellers eager to fling, under Shakespeare's *egis*, their own personalities at an unsuspecting public. Shakespearean characters in humble life or life unadvertised were frequently encountered, and the local stupidity and shrewdness were recognized as they stand in the poet's pages. "The wag of all wags was a Warwickshire wag"; but we do not know that Warwickshire has done much by way of publishing his works, though we treasure an edition by an eighteenth-century vicar of Coventry with unusually sensible notes. Now Mr. Bullen's

enterprise has started a fine edition, which fully deserves to rank with the best printed in our great cities.

No typographical excellence can make up for deficient care or lack of understanding in textual matters. Mr. Bullen is not only a scholar, but also a ripe and good one, whose work on the Elizabethans may be received with the confidence due to a very limited circle to-day. He has admitted conjectural emendations, though more sparingly than Dyce, and the result is highly satisfactory. The volume before us contains 'The Tempest,' 'The Two Gentlemen of Verona,' 'The Merry Wives of Windsor,' and 'Measure for Measure,' with the Epistle Dedicatory of Heminge and Condell, and other preliminary matter, including the commendatory verses in the Folios of 1623 and 1632. It is probable that no two students of Shakespeare agree as to the best text and meaning for every passage, but we have carefully examined 'The Tempest' as printed here, and can testify to the skill and judgment Mr. Bullen has brought to his work. We mention a few points Gonzalo desires "long heath, broom, furze, anything," a judicious compromise between Hamner and the First Folio, which we approve, for we see no reason to read "lung," and we do not believe in the "browne firrs" of the First Folio. Furze is yellow in blossom, green when bloomless, and black when burnt. It is never brown in large tracts like fern. The printing of such words as "of" and "the," as in the early Folios, with the last letter cut off, is, we have pointed out before, often a valuable indication to the right metrical arrangement of a line. A good case of adherence to the First Folio is the line

A rotten carcase of a butt, not rigg'd.

In Act III. scene i.

Most busilless, when I do it

is read, which ranks, according to the present reviewer's judgment, with "most busilless" as the most likely solution of this difficult passage. At the end of the scene immediately preceding this (II. ii. 190), Caliban exclaims, "Freedom. high-day! high-day, freedom!" We applaud this ancient novelty from the reading of the First Folio, instead of the usual "hey-day!" The fact is, as Prof. Skeat points out in his monumental 'Etymological Dictionary of the English Language' (second edition, p. 264), that there are two words now spelt "hey-day." One is the familiar interjection evidently cognate with the German "heida." The other stands for "high day," appears in the common phrase "hey-day of youth," and is glossed by the professor "frolicsome wildness." He adds that this is the sense in 'Hamlet,' III. iv. 69, but not in the passage before us. We cannot see it. Why should not Caliban exclaim, "O Freedom, O frolicsome wildness"? His brief spell of treason and excitement included a good deal of both, thanks to Trinculo, Stephano, and their divine bottle.

There is little doubt that this handsome edition will be taken up in its entirety, but we hope that it will also be leisurely and carefully read. There has never been a time in which there were so many editions

of Shakspeare sold; but there is singularly little evidence among our latter-day poets that Shakspeare is cherished, or among that large and respectable body which used to be called the mob, and now is generally styled the democracy, that he is read at all. But there is little doubt that he is shelved in company with the Bible.

### THE WEEK.

New.—'The Scarlet Pimpernel,' a Romantic Comedy in Four Acts. By Orcey-Barstow.

THE so-called romantic comedy with which the New Theatre has reopened under the management of Mr. Fred Terry and Miss Julia Neilson is but an indifferent specimen of melodrama. It has a quasi-historical basis, and deals with a period of some interest with which English historians have not very actively concerned themselves. Allowing for a little pardonable anachronism, we may indicate the period in question as that immediately succeeding the September massacres, when the English Government, which it had been vainly sought to placate, handed their passports to Talleyrand and Chauvelin, and insisted upon their immediate departure. That English gentlemen participated with the *émigrés* in the endeavour to provide means of escape for French aristocrats still in peril of their lives is possible enough, though we know of no historical basis for such a supposition. On the leader of a society of the kind, real or imaginary, has been bestowed the name—pretty and sentimental, but scarcely appropriate or significant—of "the Scarlet Pimpernel." So much success has attended his exertions that the Republican Government, finding, it must be conceived, some shrinkage in the number of its victims, makes a State matter of it, and sends over the Marquis de Chauvelin to ascertain and, if possible, capture the too vigilant conspirator. In discharge of this duty Chauvelin makes advances to Lady Blakeney, *née* Saint-Just, an actress of French birth, who has married an English baronet of far-reaching influence. In order to save an indiscreet and wholly uninteresting brother, to whom she is devoted, Lady Blakeney becomes a spy for Chauvelin, and discovers for him the identity of the Scarlet Pimpernel, who proves to be Sir Percy Blakeney, her own husband. Nothing is left for her, having thus embroiled matters, except to undo the evil she has wrought, a task which, in a fashion at once obscure and melodramatic, she accomplishes. In itself this idea is passable. The manner in which it is carried out is, however, inept, and the play has no merits other than that of leading up to scenes of State revels, in which the wife of a baronet of no particular position outshines all the nobility of a crowded and fashionable Court, while her husband enjoys an intimacy with the Prince Regent such as Fox himself, in his most favoured days, could scarcely have claimed. The whole as thus constituted is artifice, not art. Meanwhile, nothing in the acting compensates for the lack of interest or dramatic significance. Miss Julia Neilson minimizes the effects of her natural gifts by copying, apparently, the methods and modes of speech of the actresses who seek to obtain considera-

tion by the display of personal allurements and social *minauderies*. Mr. Terry, who can act when he gives himself the trouble, meanwhile puts on an antic disposition, and seems a cross between Osric in 'Hamlet' and Sir Percie Shafton in Scott's 'Monastery.' Other actors follow in the same line, and the performance shows how much the vulgarity of public taste can do to corrupt our stage. We fail in Lady Blakeney to trace a sign of the actress to whom we owe Queen Constance; and we think with a sigh, as we contemplate Sir Percy Blakeney, of performances by Mr. Terry we can recall at the Lyceum, the Comedy, and the Haymarket.

### Dramatic Gossip.

IMMEDIATELY after the production of 'Much Ado about Nothing' Mr. Tree will begin rehearsals of 'Agatha,' by Mrs. Humphry Ward and Mr. Louis N. Parker. In the piece, which will be produced on a Monday evening in February, Mr. Tree himself will not appear, but the part of the heroine will be taken by Miss Viola Tree.

ON Wednesday Mr. Willard, with a company including Mr. Cooper Cliffe and Mr. J. R. Crauford, sailed for New York, where on the 23rd he will produce Wilson Barrett's 'Lucky Durham.'

ON the production at Terry's Theatre next Wednesday of 'Mrs. Dering's Divorce,' Mrs. Langtry will be supported by Miss Beatrice Ferrar, Mr. Leonard Boyne, Mr. Courteney Thorpe, Mr. Frank Hollins, and Mr. McGuckin. The piece in question, which is by Mr. Percy Fendall, was first produced at the Providence Opera-House, April 18th, 1903.

M. TARRIDE, well known both as an actor and as the husband of Mlle. Marthe Regnier, has been promoted to the post of director of the Odéon, formerly held by M. Antoine.

'DIE ZAFFENSTREICH' of Herr F. A. Beyerlein, the military drama which created a sensation on its production at the Lessing Theater, Berlin, on October 29th, 1903, was revived at the Great Queen Theatre on Wednesday evening.

AFTERNOON performances of 'Prunella' have been given during the week at the Court Theatre, but the evening representations have been abandoned.

FORTHCOMING novelties at the Comédie Française consist of 'Le Duel,' a three-act comedy by M. Henri Lavedan, the author of 'Le Marquis de Priola'; and 'La Conversion d'Alceste' of M. Georges Courbeline.

A New translation by M. Louis de Gramont of 'Romeo and Juliet' is in preparation for the Théâtre Antoine.

'SCARRON,' a five-act play in verse by M. Catulle Mendès, has been withdrawn by the author from the Théâtre Français, and will be produced, with M. Coquelin as the hero, at the Gaité.

MISS ELIZABETH LEE writes:—

"May I point out that Lindau's drama, 'So ich dir.....,' was performed in London last year at the Royalty Theatre by the German Theatre, under the direction of Messrs. Andresen and Behrend?"

TO CORRESPONDENTS.—L. C.—E. S.—G. E. W.—C. P. P.—received.

F. J. S.—Unsuitable for us.

A. Le L.—Can be bought.

No notice can be taken of anonymous communications.

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